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NEW YORK

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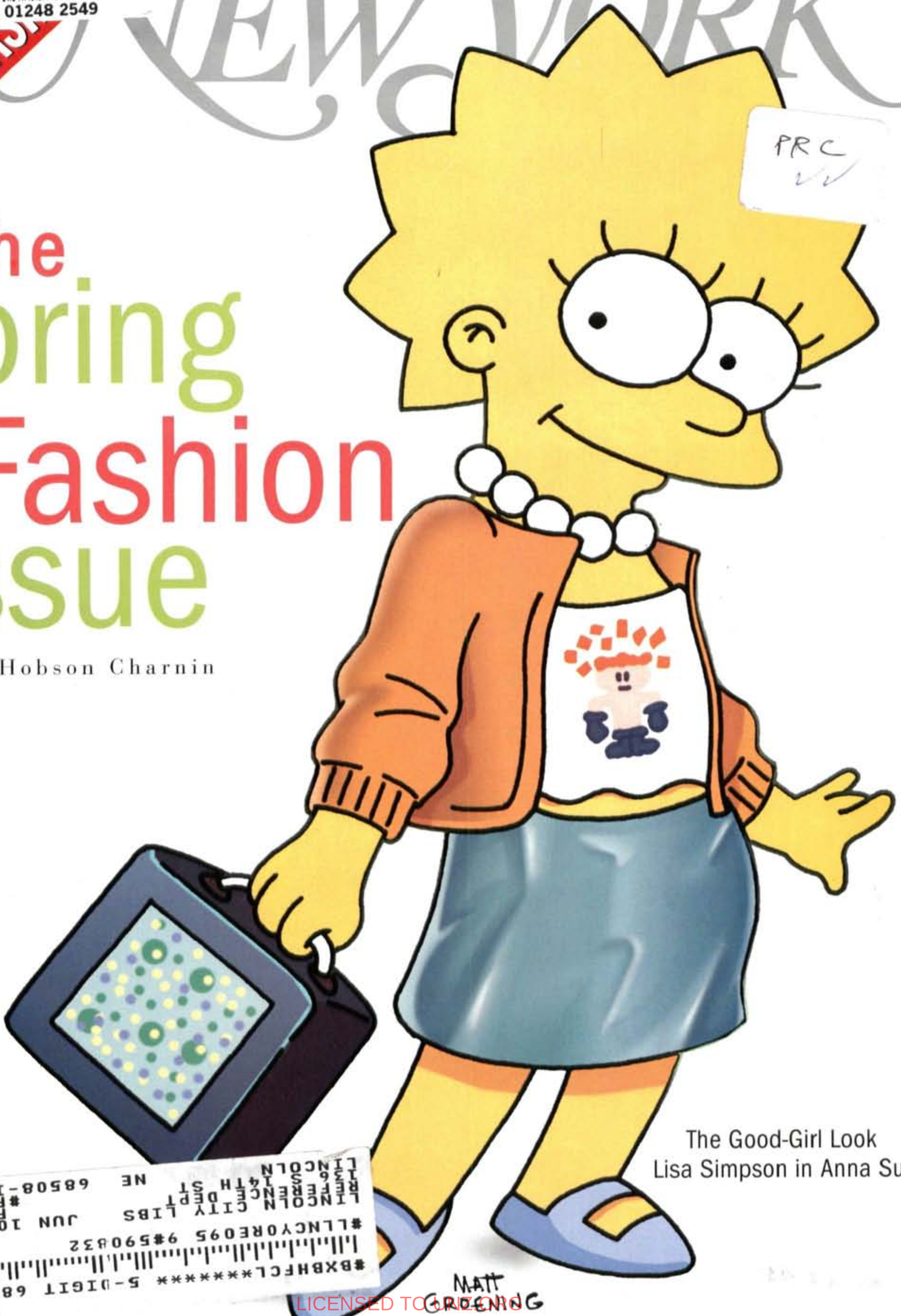
By Jade Hobson Charnin



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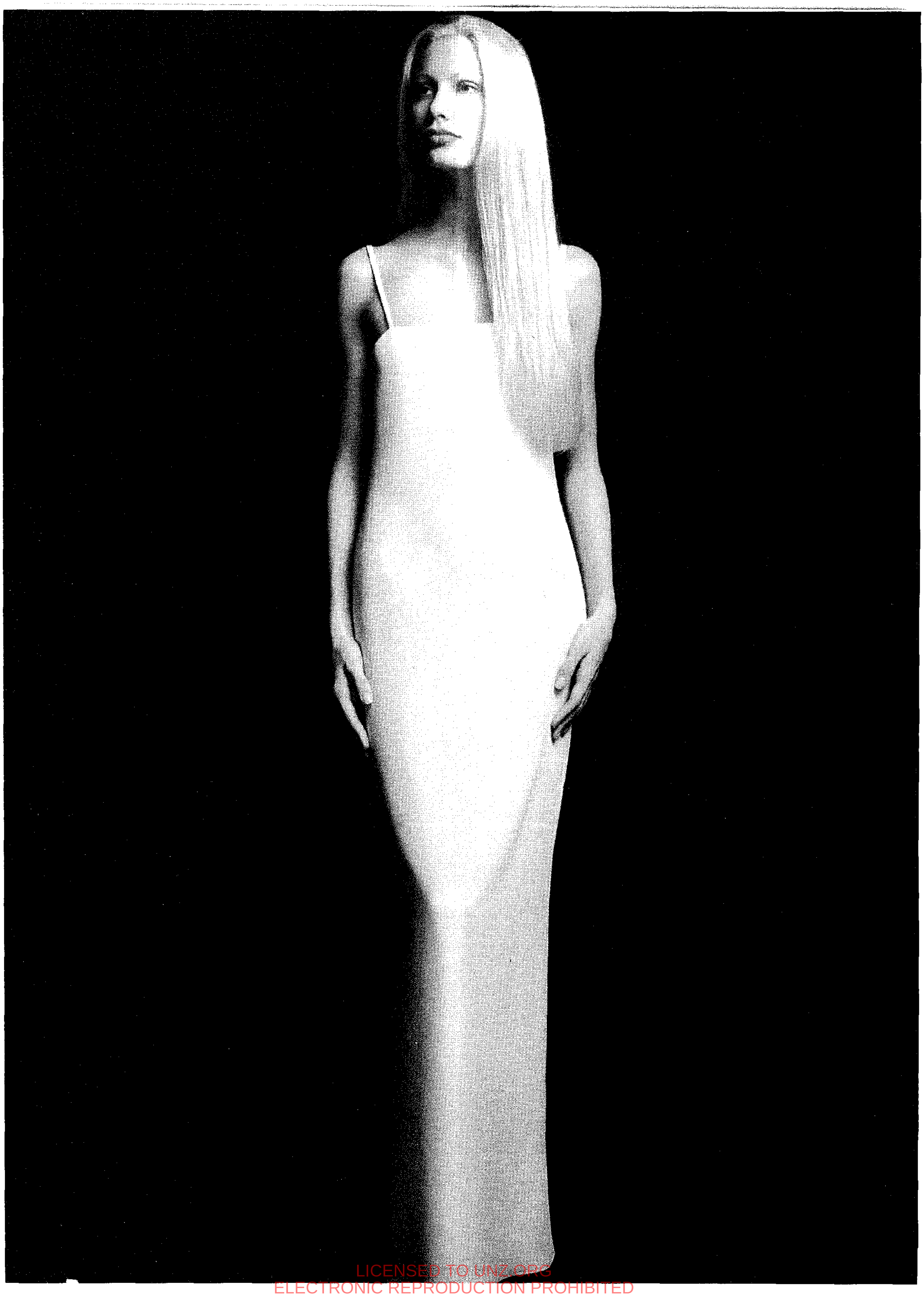

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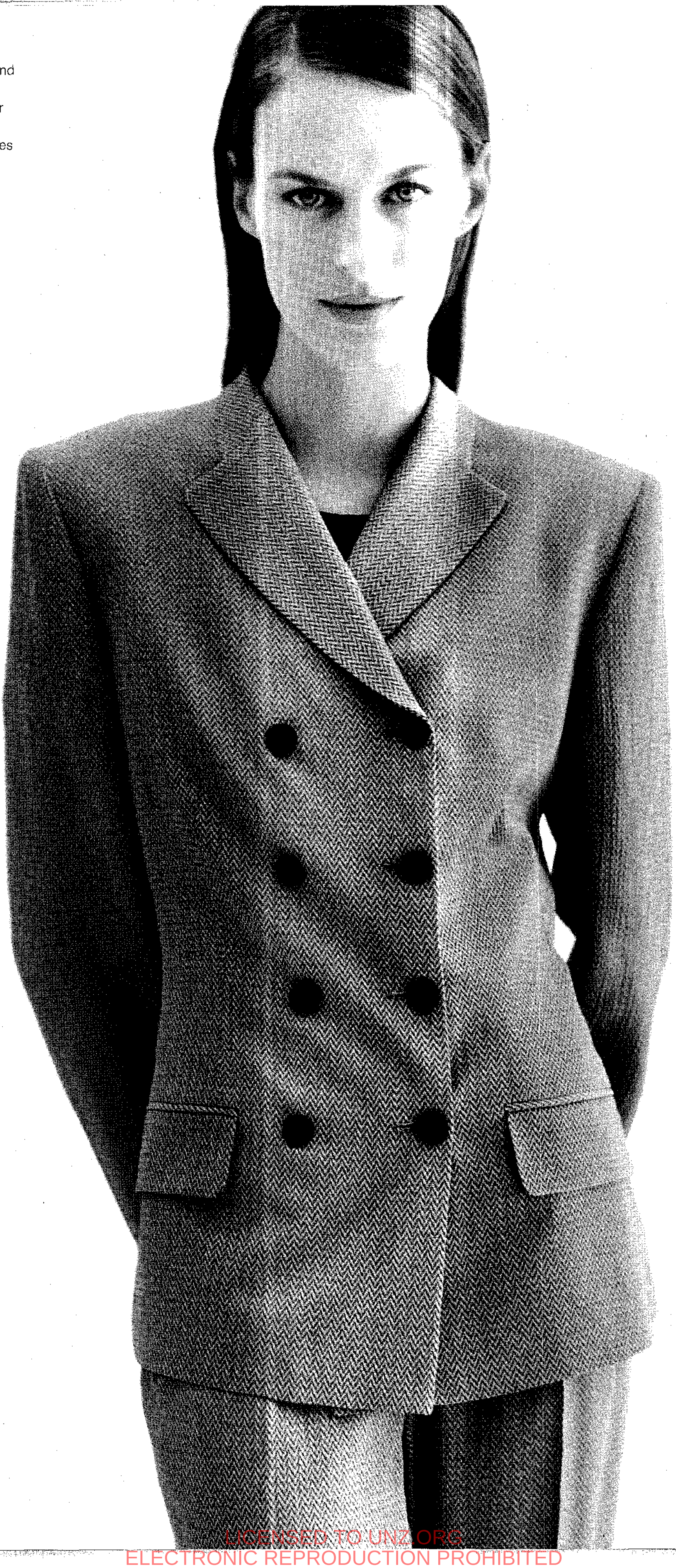

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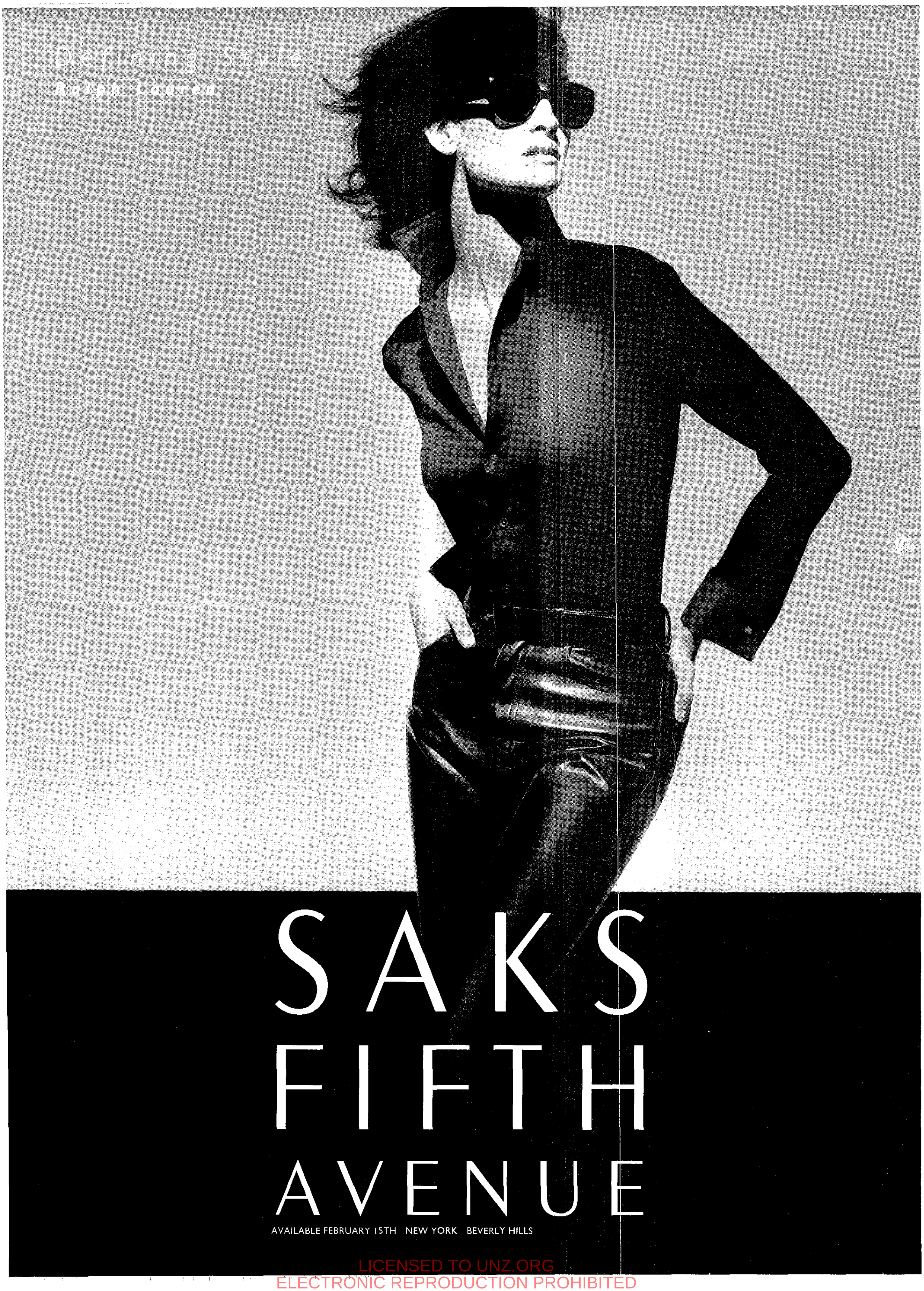

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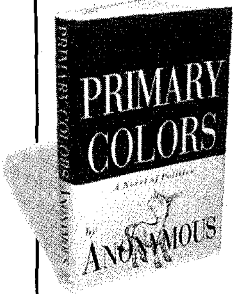

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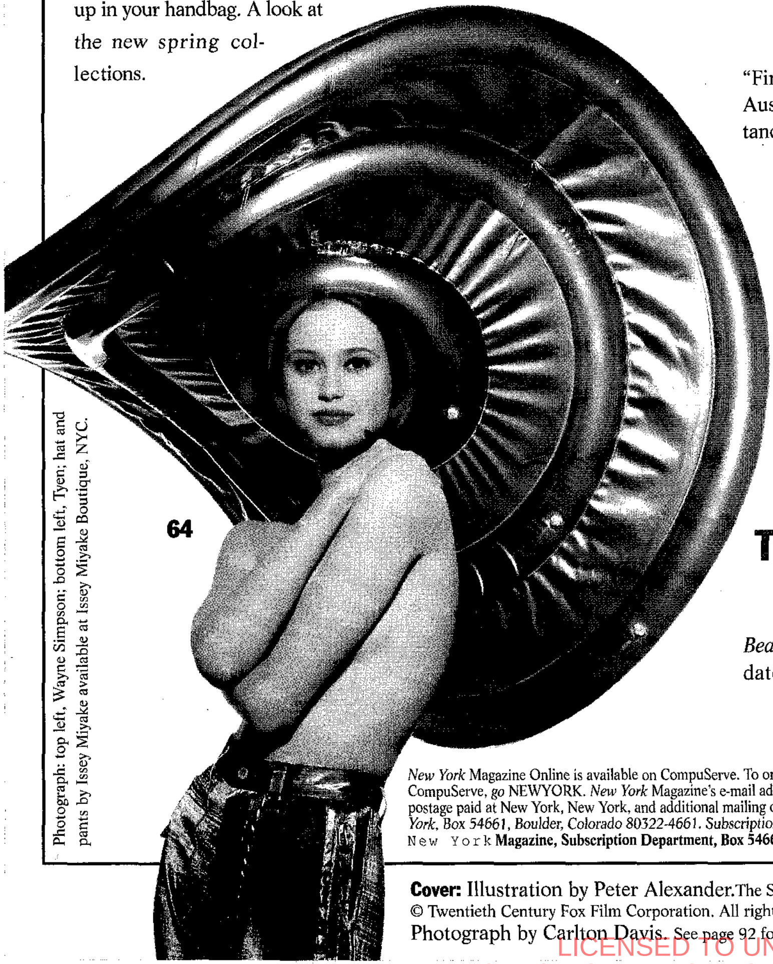

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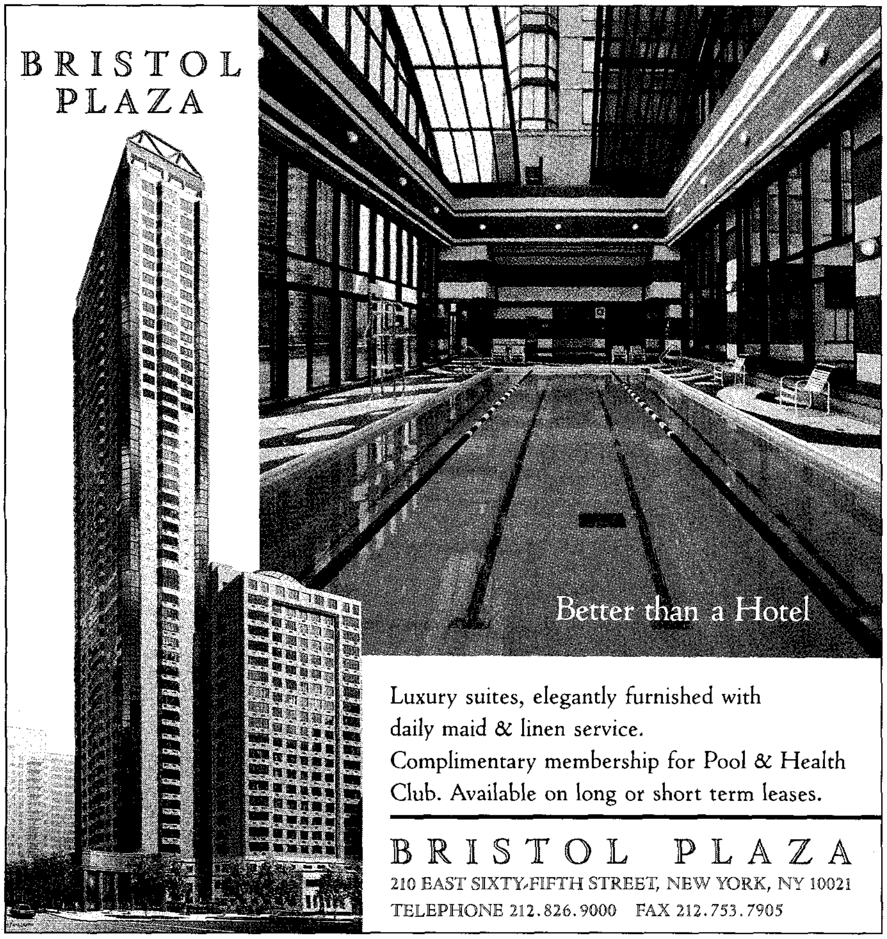

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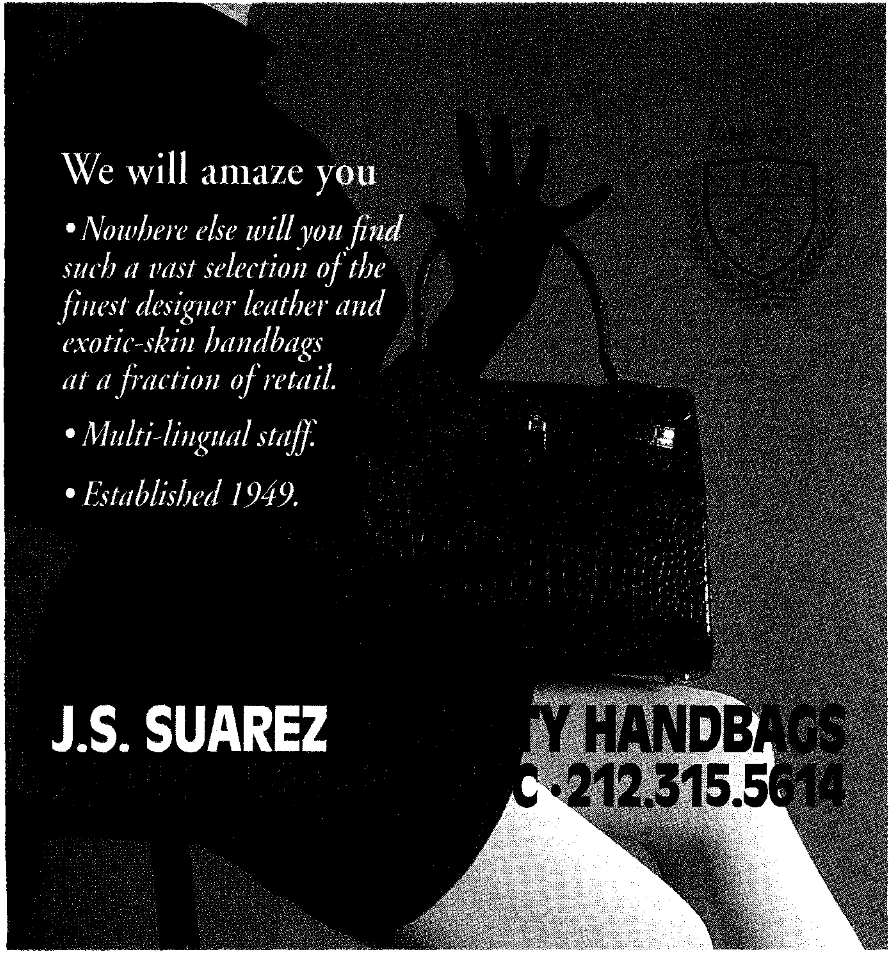

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BETWEEN THE LINES

Two New Views

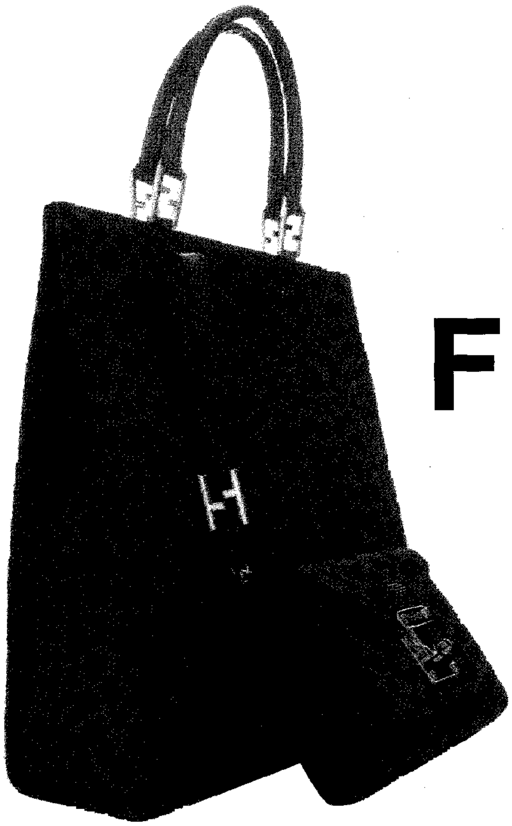
NEW COLUMNISTS KARRIE Jacobs and Paul Lukas are trying to do essentially the same thing—save us from a certain kind of cultural myopia. But one is working on a macro level, scanning the streets, while the other is working almost microscopically, reading the fine print.

The miniaturist Lukas's "Inconspicuous Consumption," which we've transplanted from the pages of the New York *Press* (and his own justly celebrated 'zine, *Beer Frame*), will feature the products we find in the supermarket, in the drugstore, on TV, as a cause for wonder every other week. Lukas, 31, started consuming professionally two and a half years ago, when he decided products provided a limitless field for the critical imagination. "I may get tired of writing about them, but there's always more. And more and more and more." And no retraining was required: "I've always been a collector—comic books, baseball cards—but now it's coin-operated gizmos like parking meters and gumball machines."

Lukas doesn't spend more time than anyone else at the supermarket, he says, "but I do tend to look really closely at things. I want to buy everything."

While Lukas trolls the aisles, searching for oddities or just bad spelling (page 137), Karrie Jacobs, 38, takes to the unroofed sidewalks of New York. Jacobs, who comes to us from the design magazine *Metropolis* (and the editorship of *Colors*), is reviving this magazine's venerable "Cityscape" column. Topics will range from the transformation of downtown office space (page 44) to the street battle between pedestrians and bicycles and cars to the city's ongoing public-toilet crisis.

"The pundits of the technological revolution are forever telling us that cities are an artifact, that interactive technology will obviate the need for cities," she says. But Jacobs argues that reports of the death of the city are premature: "Cities have this organic quality, in that they build themselves. Maybe culture is *sold* at shopping malls, but culture is *made* in the cities." ■



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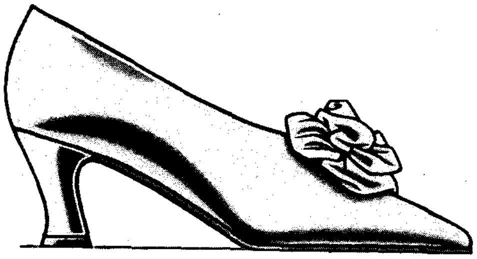

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Cultural Studies

Readers concerned about "Being Jewish"; early fan letters for the new columnists; tales from the Nobel front; a word to the wise.

CONGRATULATIONS TO YOU AND Philip Weiss ["Being Jewish," January 29]. I've been waiting a long time for Jews to re-evaluate the quantity of resources we devote to battling the specter of anti-Semitism. While Mr. Weiss is right to condemn our obsession with victimization, he does not go beyond observation and define compelling new priorities for Jews. Living in New York provides us with ample validation of our ethnicity, allowing many of us to ignore our religion. Judaism can provide a strong moral foundation, an engaging intellectually based theology, a sense of humanity's purpose on earth, profound spirituality, and a means of observing the life cycle that is both calming and practical. But that can't happen if all that being Jewish means to you is *Seinfeld* and bagels. We Jews have fallen into the trap that Stephen Carter describes in *The Culture of Disbelief*—because there is little room for discussion about religion in the public sphere, we decline to be "out" about our religious practices. Only Orthodox and Hasidic observances are visible, so Jews who are not traditional assume they cannot be religious.

Personally, I almost always go out after Friday-night services. While this practice is surely heresy to many of my fellow Jews, I and my friends in my *shul* would welcome the company. I urge Mr. Weiss and other unaffiliated Jews to consider joining us.

Jaye Fox
BROOKLYN

JEWISH IDENTITY IS SO MUCH MORE THAN the two poles described by Weiss—his parents' Jewish paranoia about his choosing to marry outside his religion and the fundamentalism espoused by Rabbi Ravad. As a Jew who spent many years in Israel, I know I will always stand outside a society where politicians who call America a Christian country are coming into the mainstream and where one of the most sacred days of the Christian calendar is considered a legal holiday. It doesn't really matter to me whether Jews "created" Hollywood or took it over, whether the Harvard *Crimson* is a Jewish men's club, or whether Jews make up 100 percent of next year's Yale freshman class. The important thing is that my children understand that our values are not always "American" values, that we can go far in this country without losing our Jewish traditions, history, and heritage, and that Jewish continuity is a choice we make every day, not just at CJF conventions.

Melanie Shimoff Kwestel
FAIR LAWN, N.J.

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I AGREE WITH PHIL WEISS THAT IT'S TIME TO give up the Woody Allen shtick. I also agree that Jews ought to examine the racism within our own ranks. The problem with Mr. Weiss's essay is that he equates Jewish values with elite values, then presumes that both are somehow different from solidly American values. Maybe the values of Harvard-educated elites are different from those held by the rest of the country—Bob Dole seems to think so—but that does not mean that the values of Jews generally are different from those of the rest of the country. Weiss's conflation of the values of all Jews with the values of elites in general is even more dangerous because the charge that Jewish "cosmopolites," "red intellectuals," and "international financiers" taint a nation's previously pure elite and divide it from the common citizen is a persistent slander in Western culture.

Jonathan M. Moses
MANHATTAN

MR. WEISS'S ARTICLE WAS ARRESTING, compelling, honest, and annoying by turns. It takes a great deal of courage and honesty to reveal such a sensitive and self-conflicted position as Weiss maintains. Many of the statistics and issues are well known to me as a New York Jew, others not so. But ultimately, the entire article came off as a sheepish apology. He admits he knows little or nothing about traditional Jewish culture and thought, save those issues dear to secular contemporary Jews.

In other words, Mr. Weiss, if you are trying to be Jewish, I urge you to discover not only Freud and Einstein but Walter Benjamin, Gershom Scholem, Franz Rosenzweig, R. B. Kitaj, and a host of other cultural figures who engage in Talmudic dialectic or the aesthetic and creative symbols of the Zohar in ways that are profound and contemporary.

You describe several conflicts as ongoing processes of dissolution. But the conflict that we *can* address as Jews is not between Judaism and non-Jewish America, or Jews who have rejected Judaism, but the inner conflict of those who never realize what constitutes their identity. Self-knowledge is aided by cultural and historical understanding. Be aware, Mr. Weiss, that intellectualism and anxiety don't make you Jewish.

Joel Silverstein
BROOKLYN

IRONICALLY, THE PUBLICATION OF PHILIP Weiss's "personal inquiry" came just as two New York City Transit Authority bus drivers revealed that they were victims of religious discrimination at the hands of the TA's middle management and their union. The TA admits these men were fired because they refused to work on the Sabbath; this despite the fact that the TA's employment application appears to take Sabbath observance into consideration. Once training is over, apparently, drivers are expected to give up their Sabbath observance for the TA. The drivers both told the same story—once they exposed their yarmulkes during training, they were warned by supervisors that they would be fired. They claimed to be more heavily scrutinized than non-Jewish drivers during training. Even after one of the drivers passed his driving test, he was forced to submit to a retest. When he passed the retest, he was assigned a shift of Saturdays. A third driver avoided his probation period by using vacation and personal time to fit the Sabbath into his weekly schedule—his job is currently in jeopardy.

Lose our "outsider" mentality? I would submit to Mr. Weiss that this is unfortunately not yet possible, not even here in New York City.

Carl Kruger
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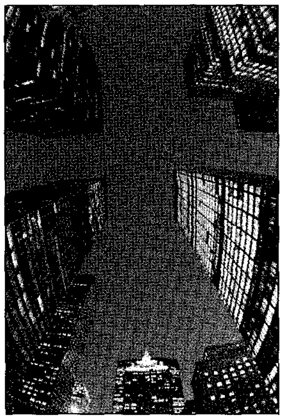

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LETTERS

AS A JEW, PARENT, AND RECENTLY TRANSplanted-to-the-Southwest New Yorker, I only wish that Mr. Weiss's ideology existed in the rest of the country. Not only are Jews not considered major players; we aren't even considered in the game.

Kelle Hankins
DALLAS, TEX.

PHILIP (NOT IN THE BIBLE) WEISS (NOT IN the Bible, either) likes "adulterating [his] intensity and seriousness with the gameness and frivolity of Gentiles"? He feels "sick inside and craves his native habitat" when overexposed to his wife's relatives? He describes the driver of a red pickup truck in Montana as "probably not that smart," "given the landscape, a Jew-hater," and "the very embodiment of all the values that my family had held at bay"? Muffy, I think I feel some anti-Gentilism here.

David Tirpack
QUEENS

Welcome Mat

I WAS BUSY WITH MY MONDAY RITUAL OF devouring my fresh copy of *New York* when I saw a pleasantly familiar name in the contents: Paul Lukas ["Inconspicuous Consumption: Stick 'Em Up!," February 12]. For quite some time, I've thoroughly enjoyed his inventive, witty prose in the pages of his 'zine, *Beer Frame*. I'm impressed and delighted that you sought out a new voice instead of reverting to a tired columnist with recycled thoughts.

Shawn Collins
MANHATTAN

CORBY KUMMER'S RESTAURANT REVIEW IN the February 5 issue is a breath of much-needed fresh air ["Restaurants: Changing Seasons"]. Kummer offers the promise of an honest appraisal upon which to base a go/no-go decision.

Paul Simonson
MANHATTAN

Nobel Defeat

I AM INTRIGUED BY SIMON WIESENTHAL'S letter about Elie Wiesel and the 1986 Nobel Peace Prize ["Letters," February 5]. During a beautiful Indian-summer weekend ten years ago, my husband and I arrived at our house in Massachusetts late Saturday morning, and as I was lugging groceries into the kitchen, my husband went upstairs to take a phone call from a Norwegian television reporter. Ten minutes later he reappeared, looking rather bemused. "Guess what," he said. "I've just been told I've got the Nobel." (My husband, Brian Urquhart, had recently retired from a 40-year career at the United Nations, where he had been in charge of U.N. peacekeeping operations.) I was quite surprised and skeptical. How would a TV reporter know? Was it a hoax? And even if it was true, why would we be told ahead of time?

We spent the rest of the weekend trying not to think about Tuesday morning. On Monday, I bought a celebratory bottle of Norwegian aquavit and put it in the freezer. When we woke early Tuesday to hear on NPR that Elie Wiesel had won, Brian simply said, "Well, so much for that." Then he rolled over and went back to sleep.

The bottle of aquavit stayed in our freezer, unopened, until the following spring, when another film crew from Norway showed up at our house to talk to Brian about peacekeeping. At the end of the interview, he got out the bottle and told them about our last encounter with Norwegian television. To our surprise, they seemed to know all about it. "You were the winner," said one, sipping the liqueur. "But over the weekend, everything changed. We heard there was a lot of last-minute pressure . . ."

Two years later, in October 1988, the Nobel Prize went to U.N. peacekeeping forces, and U.N. Secretary General Javier Perez de Cuellar was kind enough to invite Brian and me along when he went to Oslo to accept the prize on their behalf. They certainly deserved it.

Sidney Urquhart
MANHATTAN

A Fine Figure

I WAS DELIGHTED TO READ THE BLURB about Film Forum's tribute to my father ["Cue: Action Hero," January 29]. However, just one thing bothered me. The information about his hitting his forties and going flabby is incorrect. Up until his death, he was in excellent condition. He was extremely conscious of his physique and health. If you can find me a photo showing otherwise, I will be glad to send a donation to any charity you choose.

Douglas Fairbanks Jr.
MANHATTAN

Word Watch

ENOUGH ALREADY. IF I SEE THE WORD *paradigm* one more time in your articles, I will throw a hunter-green vase at your trendy little writers. Get a thesaurus, please!

Karen H. Belloir
CARTERSVILLE, GA.

come spring...

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BY BETH LANDMAN AND DEBORAH MITCHELL

INTELLIGENCER

THE NEW REPUBLIC MEETS MIAMI VICE

***TNR*'s Sullivan:**
Scared sheetless

The story was tough and the lawsuit was tougher, but the dirty tricks allegedly going on in the case of *The New Republic v.* **Jorge Mas Canosa** seem ripped from a bad John le Carré knockoff. The story begins with the magazine's October 3, 1994, cover, which trumpeted a profile of the scandal-plagued tycoon with the line CLINTON'S MIAMI MOBSTER. The author, *Vanity Fair* contributing editor **Ann Louise Bardach,** went on to detail the vengeful strong-arm tactics of Mas, a right-wing Miami-based multimillionaire who heads the powerful Cuban American National Foundation. An angry Mas sued for libel soon after—and proved himself to be a fierce adversary. During the deposition of *TNR* editor **Andrew Sullivan,** Mas's attorney got into a verbal sparring match with a *TNR* lawyer that left Sullivan "white as a sheet," a source says. When Bardach was deposed, her attorney felt the questions got so abusive that he ended the session. Both sides agreed to have a special magistrate, **Bruce Greer,** monitor the proceedings. But even Greer must have been amazed when Bardach resumed her testimony. She testified that a private eye hired by Mas begged a *Vanity Fair* colleague to search the magazine's confidential files for incriminating evidence. " 'We're desperate. You've got to find dirt on her,' " the P.I. allegedly told the *Vanity Fair* writer. Three weeks later, Bardach said, unknown suspects broke into her home and rifled through her papers but left her jewelry untouched. Soon after, the offices of *TNR*'s Miami-based law firm were also burglarized. A shaken Bardach refuses comment, saying only, "This is like living through the Army-McCarthy hearings."

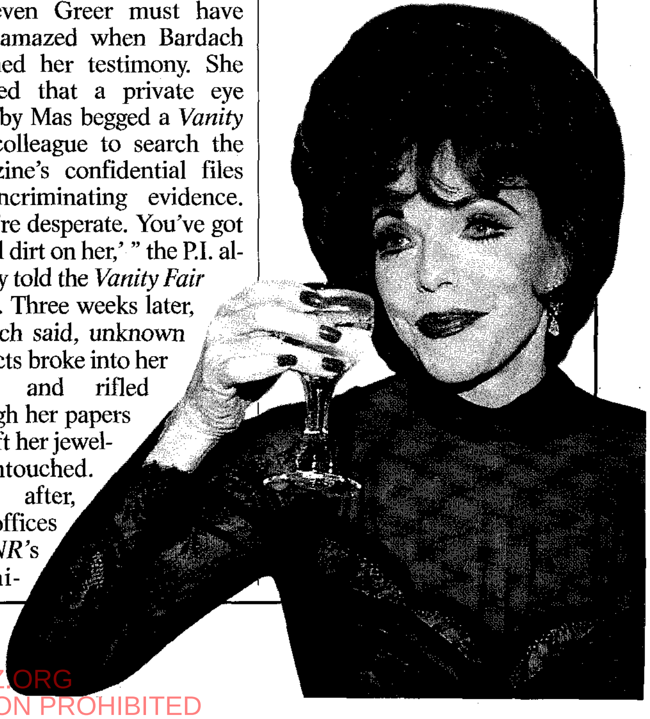
150 WAYS TO DITCH YOUR CREDITORS

Brian McNally has finally put the ghost—and the debts—of his short-lived super-chic restaurant 150 Wooster (1989–1991) behind him. Haunted by disgruntled creditors, the restaurateur—who currently presides over the glossy media commissary "44"—has just filed for personal bankruptcy. All in all, McNally's debts from the disastrous project total over $3 million—a sum that includes secured and unsecured claims, and about $1 million in back taxes. McNally claims total assets of a mere $83,000. "I wanted to get rid of [these debts]. It's all stuff from over six years ago, and you can't carry that around for the rest of your life," sighs McNally, whose creditors include such high-profile investors as **Prince Michael of Greece.** "It's a way of resolving this. If I hadn't intended to try and pay off these debts, I would have done this years ago. But people see your picture in the paper, think you're worth millions, and won't wait." Among the unsecured creditors is **Anne McNally,** Brian's well-to-do wife, from whom he is currently separated. But, McNally insists, "Anne was all for the filing." Indeed, she doesn't seem to be doing too badly on her own. She recently became a *Vogue* contributing editor and was appointed a spokeswoman for the trendy clothing line Tocca.

Brian and Anne McNally:
In happier days

SWIFTY PULLS A FAST ONE, AGAIN

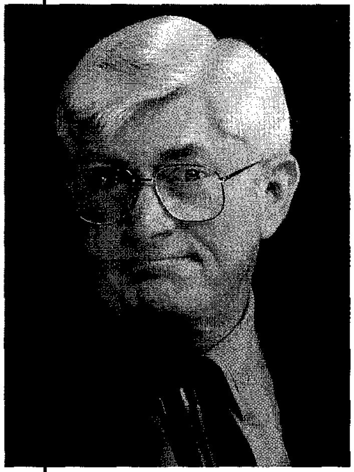
At the tony victory party architect **Peter Marino** threw for **Joan Collins** last week, the successful litigant raised a glass to her late agent, **Irving "Swifty" Lazar.** He deserved it. The plum contract Swifty wrangled for Joan has been much admired, but Swifty's *own* sweet deal has escaped scrutiny—until now. The deal involved a complicated series of contracts, but Lazar ended up getting *his* full commission for one book before his bewigged author got her full payment. When Lazar reneged on his promise to return the commission if the novel wasn't written, Random House sued his estate as well as the actress. Collins chose to fight, but Swifty's estate settled with Random House shortly before the trial began. The settlement is confidential, but one source claims the estate returned $225,000 of Lazar's $325,000 commission, pocketing just $100,000. Lazar's attorney, **Don Zakarin,** refused to confirm those figures, but he's working for Collins these days, too. According to a source, the spurned author asked Zakarin to deliver the closing remarks days before the case ended—replacing her main attorney, **Ken Burrows,** who was reportedly none too pleased with her decision. But both Burrows—whom Collins refers to simply as "Erica Jong's husband"—and Zakarin wave off rumors of discord. "It was a strategic group decision," Zakarin insists.



Joan Collins:
Swift justice

SOHO GALLERY'S CARDINAL SIN

Move over, Mapplethorpe. A photo now on display at a New York gallery is threatening to touch off a virtual holy war. Recently shown in Chicago,



Phil Donahue: Morning glory?

HAS CBS HAD ITS PHIL OF PAULA AND HARRY?

Waking up at 4 A.M. and smiling through two hours of news interviews just got tougher for **Paula Zahn** and **Harry Smith** of *CBS This Morning*. With the dark cloud of **Phil Donahue** hanging over their heads, the perky pair may not be long for the lowest-rated morning chat show. CBS affiliates have long demanded that the two-hour show be shortened to an hour, and new CBS News president **Andrew Heyward** has indicated that he will make some changes. Now that the network is said to be no longer wild about Paula and Harry, everyone from **Fergie** to **Connie Chung** has been mentioned as a replacement. The latest and most plausible name to surface is that of Donahue; he'll have plenty of free time when he leaves his own show in May and is certainly in the front ranks of high-profile, morning-appropriate interviewers. "Until the network makes a formal announcement, Paula and Harry will continue to show up," says CBS News spokeswoman Liz Josephson. "We have new bosses, so maybe *they'll* replace them, but we have no knowledge of this." According to the show's producer, **Jim Murphy,** "Lots of people are being considered. No decision has been made." As for Phil, his spokesperson, Joanne DeRicco, insists: "At this point, he has no plans."

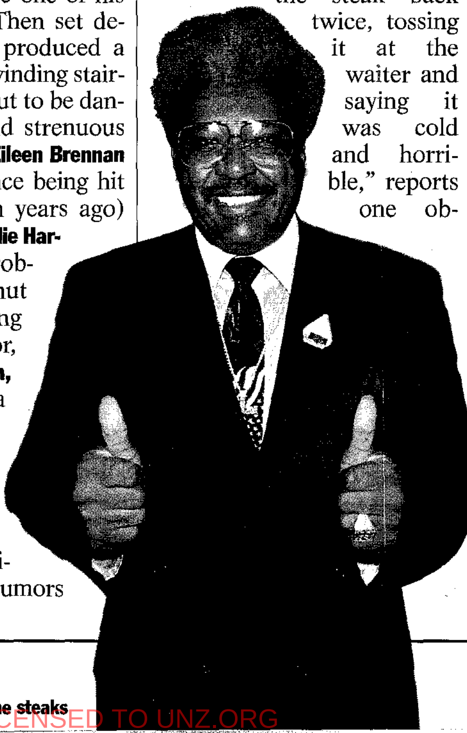
Jennifer Karady's *The Annunciation,* which depicts an angel offering a pregnant Mary a golden coat hanger, drew fire from Chicago's **Joseph Cardinal Bernadin,** who blasted the photo as "inappropriate and offensive." Within hours, the Windy City's Woman Made Gallery was besieged by a storm of phone calls and faxes from outraged Roman Catholics, assorted nuts, and a U.S. congressman wanting to know whether the gallery received NEA funding (it does not). Karady, who seems taken aback by the response, maintains that she was just trying to show Mary from a modern perspective. "No one asked Mary, 'Do you *want* to have God's baby?' " she notes. Moral crusaders should be advised that on Valentine's Day, the incendiary photo was moved to **Tim Slowinski**'s downtown gallery, where the owner is preparing for his own angry onslaught. "I show all kinds of really weird stuff here," he says without a hint of worry. "I've had pig nuns and the like, but never any problems."

COCONUT GROVE'S STAIRWAY TO HEAVEN

Forget the Delano: The real action in Miami this season was taking place at the Coconut Grove Playhouse, where **Charles Nelson Reilly**'s production of *Ladies in Retirement* was playing to surprisingly sold-out crowds. The recently closed drama was billed as a gripping murder mystery, but the *most* gripping action was taking place behind the scenes. For starters, sources say, the 67-year-old director reportedly took a touching interest in the play's sole male actor, **Christian Jules LeBlanc,** who also happens to be one of his acting students. Then set designers unkindly produced a stage featuring a winding staircase that turned out to be dangerously steep and strenuous for veteran stars **Eileen Brennan** (not as limber since being hit by a taxi thirteen years ago) and 70-year-old **Julie Harris.** Despite the problems, Coconut Grove's producing artistic director, **Arnold Mittelman,** deemed the play a success: "It was wonderful having such extraordinary actresses onstage," he trills. "Show business is rife with rumors and romance."

TEFLON DON; ROSIE GETS ROOKED

KING KONG: **Don King** is in danger of turning into one of those gruff, violent hulks he promotes. At a recent press conference held at Gallagher's for prizefighter **Terry Norris** and attended by **Al Sharpton,** among others, King nearly lost his coif over the quality of beef brought before him. "He sent the steak back twice, tossing it at the waiter and saying it was cold and horrible," reports one observer. "He was out of control." "I don't remember any such incident," says a Gallagher's representative. King was unavailable for comment.



Don King: Raising the steaks

SMOKE OUT: Surprise—**Denis Leary** is not a fan of the new anti-smoking law. The chain-smoking comedian and actor—a co-owner of the soon-to-open Sullivans on Broadway—is at odds with partner **Earl Geer** and musical director **Paul Shaffer** over the restaurant's smoking policy. According to sources close to the trio, Leary and Geer had "an extremely animated discussion" as to whether smoking would be permitted in the new, sixtiesish joint—located on the ground floor of David Letterman's Ed Sullivan Theater. Leary vigorously fought for the rights of the nicotine-loving masses, while Geer agitated for a smoke-free environment. The deciding vote will be cast by Shaffer.

Rosie O'Donnell: High and dry

RED ROSIE: **Rosie O'Donnell** was so intent on owning **Helen Hayes's** old Nyack mansion that she grabbed it up for what turned out to be a bum deal. The comedienne bought the property for $100,000 more than its previously listed price and wound up forfeiting its Hudson River water rights. The price hike came when a savvy neighbor, **Dr. Harry Boltin,** learned of its impending sale to a young couple in Nyack for a meager $750,000. Knowing that his house's deed included a right of first refusal to the neighboring property, Boltin snatched it up and flipped it to O'Donnell for $850,000, retaining a ten-foot water-access strip for himself. But don't call the good doctor greedy. "Rosie has a license to use that strip whenever she wants," he says.

Additional reporting: Earl Crittenden, Matthew Pincus, and Maria Ricapito.

Photographs: top left, E. J. Camp/Outline; center right, Gerardo Somoza/Outline; bottom, David Allen/LGI.

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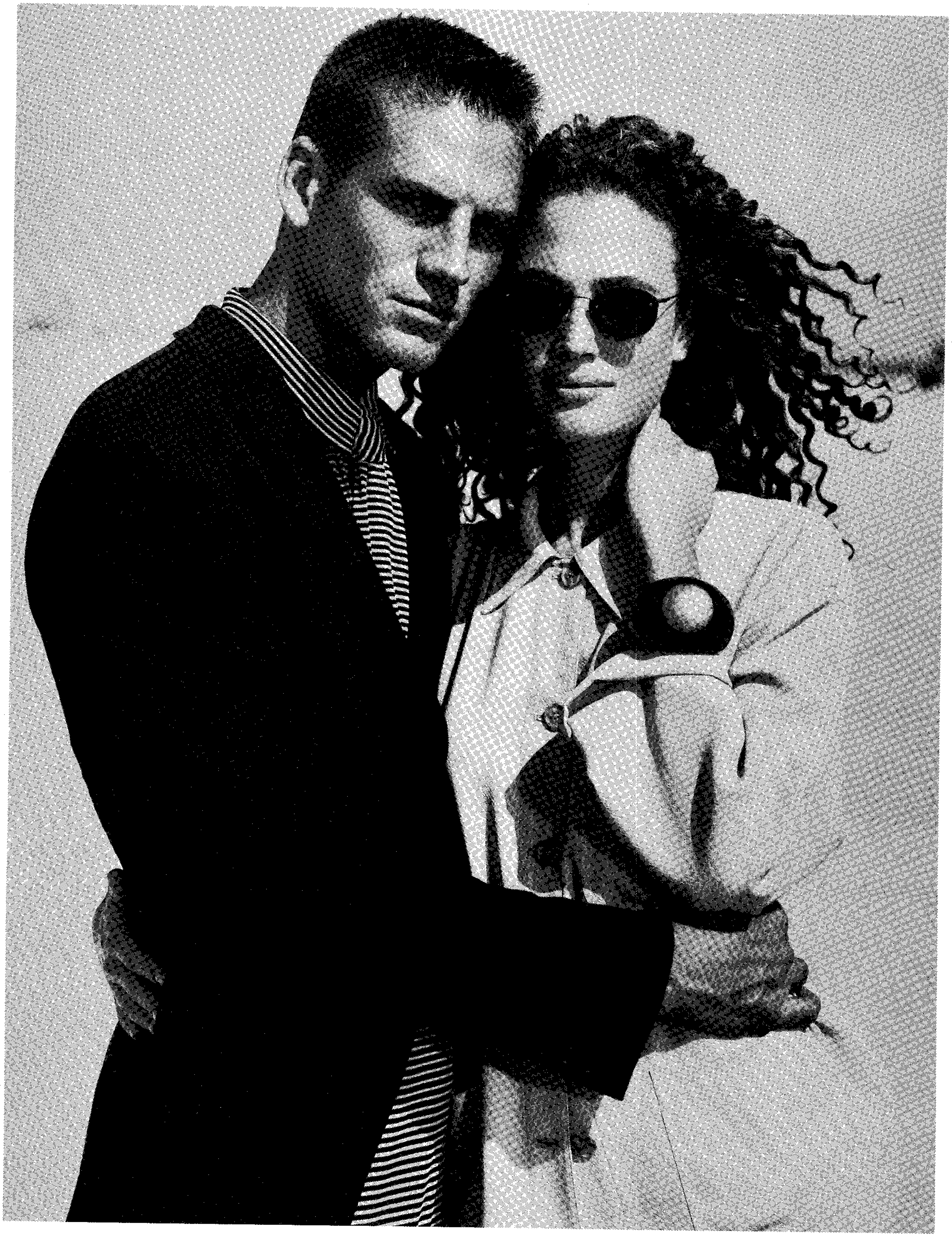

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GOTHAM

It can destroy a man, but if his eyes are wide open, it cannot bore him—*John* **Steinbeck**

THE FRONT PAGE

Vote Dad

A vote for Bill Clinton is a vote for a bigger allowance.

We love our dad. If our dad ran for president, we would vote for him, even though everyone in our family except for our dad agrees that he would make a pretty lousy president. If someone were able to convince us that Bill Clinton were our dad, we would vote straight Dad.

So when we read in *George,* the good-looking magazine of politics and Martha Stewart cherry-pie recipes, that good-looking feminist Naomi Wolf had written a memo to the reelection campaign recommending that "Clinton should be portrayed as 'the Good Father,' the comforting authority figure who builds and then defends the family home," we thought: *Excellent suggestion.*

After all, Ronald Reagan won the presidency twice running as everybody's grandfather, convincing most Americans he really could pull a quarter out of their ears—and in real life he was a horrible dad and at best an absentee grandfather. Even Clinton's foamiest critics concede, *He's done a fine job with Chelsea.*

It was perplexing, therefore, to watch everyone in the administration run for cover when the good news got out. "It's nothing, it's guidance for nothing, it's the basis for nothing, it's nothing," an anonymous White House adviser told *Newsweek.* Then communications director Ann Lewis officially distanced Clinton from Good Father, saying it was "not a project or a theme we are undertaking."

A shame. Rather than drop the familial theme, they should extend it.

Bill Clinton is Dad, whom you go to if you need some moral support or just a hug, but if you need anything else, you go to Mom.

Bob Dole is Mom's creepy old uncle, who one minute is telling you how much he likes that band, The Green Day, and the next is grabbing you by the scruff of the neck, pushing you to your knees, and commanding you to pray, goddammit, pray.

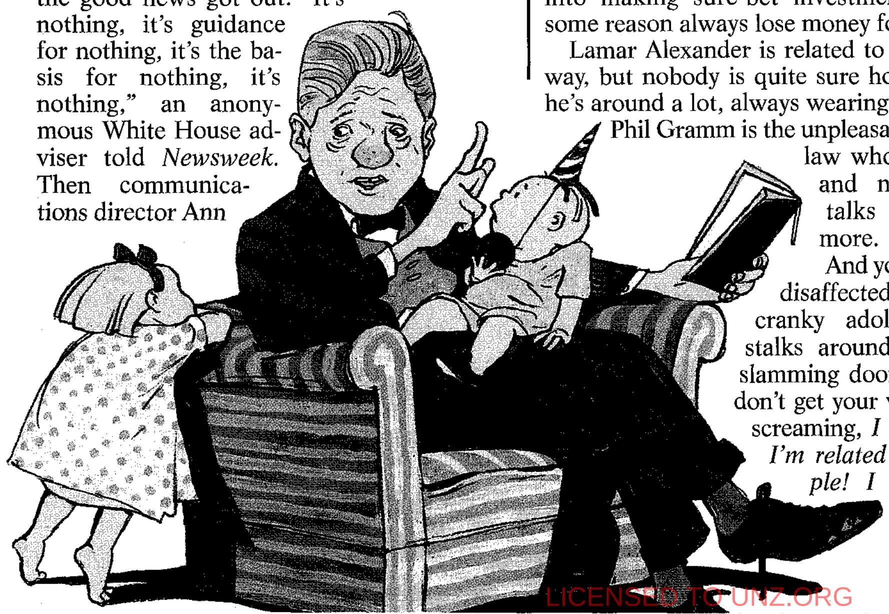
Pat Buchanan is Mom's unmarried older brother, who lives in what was supposed to be your bedroom and manages to turn every dinner-table conversation into a long, rambling monologue on blacks, Jews, and/or fairies.

Steve Forbes is Mom's sister's husband, who's really rich and who's always talking Dad into making sure-bet investments that for some reason always lose money for the family.

Lamar Alexander is related to you in some way, but nobody is quite sure how, only that he's around a lot, always wearing that shirt.

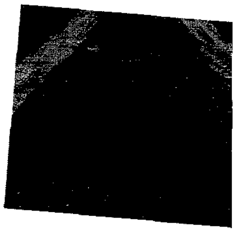
Phil Gramm is the unpleasant former in-law who went away and now nobody talks about anymore.

And you, you're the disaffected, solipsistic, cranky adolescent who stalks around the house, slamming doors when you don't get your way, given to screaming, *I can't believe I'm related to you people! I wish I was adopted!*



OFF THE RECORD "It's the *people living on the Upper East* Side and in Westchester who can't conceive of a relationship like that with the police. They want to know that crime is down. And if the cops are breaking a few heads or violating a few constitutional rules, I don't know if the public is too upset."—A colleague of Harold Baer Jr., the federal judge who threw out a Washington Heights drug case after ruling that running away from the police did not constitute sufficient suspicion for a search without a warrant

QUALITY OF LIFE UPDATE Last week, Mayor Giuliani announced his latest crackdown, this time on the scourge of advertising leaflets stuffed under the windshield wipers of parked cars. In an informal poll, *New York* asked people what pet peeves they would like outlawed next: "Potholes." "Those guys who stuff the flyers in your hand on the corner." "Three police officers standing around together." "Too many people." "Things dripping on my freshly pressed shirt in the subway." And "People who check out their reflections in buildings and slow down pedestrian traffic."



VERY SINGLE WOMEN, 18–49 "We were thinking that a lot of women might be home, and if you're home, why not turn it on? *We used to have it on* Friday nights and it really didn't do that well, and so we *thought, how can we tie it into* Valentine's Day?"—an NBC spokeswoman to *New York,* on the network's decision to air the annual Soap Opera Awards on the night of Valentine's Day

triple header

DENIM JACKET $32 HOODED SWEATSHIRT $18.50 ONE-PIECE $19.50 CAP $9.50

baby
GAP

Betty Weems.

Education

IVORY-TOWER GLASS CEILING

BETTY WEEMS THOUGHT SHE HAD A SHOT. She'd been associate director of safety and security at Barnard College for eight years, had twenty years' experience, and was on her way toward a degree—cum laude, as it turns out—from John Jay College of Criminal Justice. And when her boss retired in 1992, Weems didn't think it was out of the question that a 52-year-old mother of three be made head of security for one of the nation's top women's colleges. After all, she'd just heard then–Barnard president Ellen Futter tell that year's graduating class, "One of the most important things that can be done to improve the condition of our society is to put more women—and I mean women from all economic and ethnic groups—in leadership positions."

For the director of security, Barnard decided to go with a man named Bill Stump, the former head of the now-defunct Airport Security Council. Weems protested but was assured she had not been overlooked. "You would have been appointed," one Barnard vice-president wrote Weems, "if Bill Stump had not been a candidate."

Stump didn't last long—two weeks after he began work, he resigned amid allegations that at ASC he had misappropriated $50,000 to buy lingerie from Victoria's Secret and other personal items. (Stump later pleaded guilty to fraud in federal court.) Barnard wouldn't say whether it was aware of the charges, all of which had been outlined in a New York *Newsday* investigative series in February and March 1992, before Stump was hired.

"I thought," Weems recalls, "they told me I was No. 2. *I'm* not a thief. I should get the job now."

But when Weems applied after Stump resigned, the selection process seemed to turn peculiar. According to a lawsuit Weems later filed, first the school departed from tradition and hired a consultant to review Barnard's security with an eye toward restructuring. Then, that fall, letters began to circulate around campus—purportedly from students, many of them riddled with spelling and grammatical errors— accusing Weems, a lesbian, of everything from "having several love affairs with different women of ages sixteen to twenty" to being a member of a "devil worshipping club" to "purchasing drugs with college vehicles."

Weems's superiors showed her one of the letters, but "pooh-poohed the whole thing," Weems says, and she thought the matter ended there. But Barnard officials tucked the letter into Weems's personnel file, and, as Weems learned when she filed a sex-discrimination complaint now in pre-trial hearings, began to compile several similar missives, including this one, dated November 4, 1992:

Dear Sir:

I really don't know how to start this letter other then inform you that I am a parent of a student who attends your school. . . . One of your employees, a Betty Weams . . . approached my daughter in a way that females should not approach each other. . . . KEEP THAT VULGAR PERSON AWAY FROM THE STUDENTS or the school will suffer, THAT'S A PROMISE.

"Garbage," says Weems contemptuously. "If Barnard thought the letters were so important that they kept them in my file, how come they never confronted me with all of them?"

A week after that last letter arrived in the office of Barnard's president, Weems was told she wouldn't be promoted this time, either. Instead, Barnard hired Otto Cilenti from the New Jersey University of Medicine and Dentistry; he lasted a year and a half before quitting to go to Rutgers.

Then, in October 1994, Barnard hired James Johnson from Manhattan College; he resigned after eight months after engaging in unspecified "inappropriate conduct," according to Weems's complaint.

Then, last September, Barnard hired William O'Connor, a retired captain from the NYPD; he is now Betty Weems's boss.

"They just don't think women can do the No. 1 job," Weems figures. (Less than 5 percent of campus-security directors are women; at Barnard, 6 of 30 guards are female.) But Weems's own attorney, Daniel Alterman, thinks that the apparent letter-writing campaign may have caused doubts. "Could administrators have been thinking: Will parents want to send their daughters to a school where the female security director was charged with going after students?" he asks. "It's possible."

Barnard cited a policy "not to comment" on employees. "But I will say," added Beverly Solochek, Barnard's director of public affairs, "we have dealt fairly with Betty Weems, as we seek to do with all personnel matters. Barnard does not discriminate on any basis, including gender, sexual orientation, race, and age."

"If they're so politically correct, why didn't they just give her the job?" Alterman asks. "She couldn't have done any worse than the other guys."

ANDREA BERNSTEIN

Service

OPERATOR, GET ME THE POLENTA!

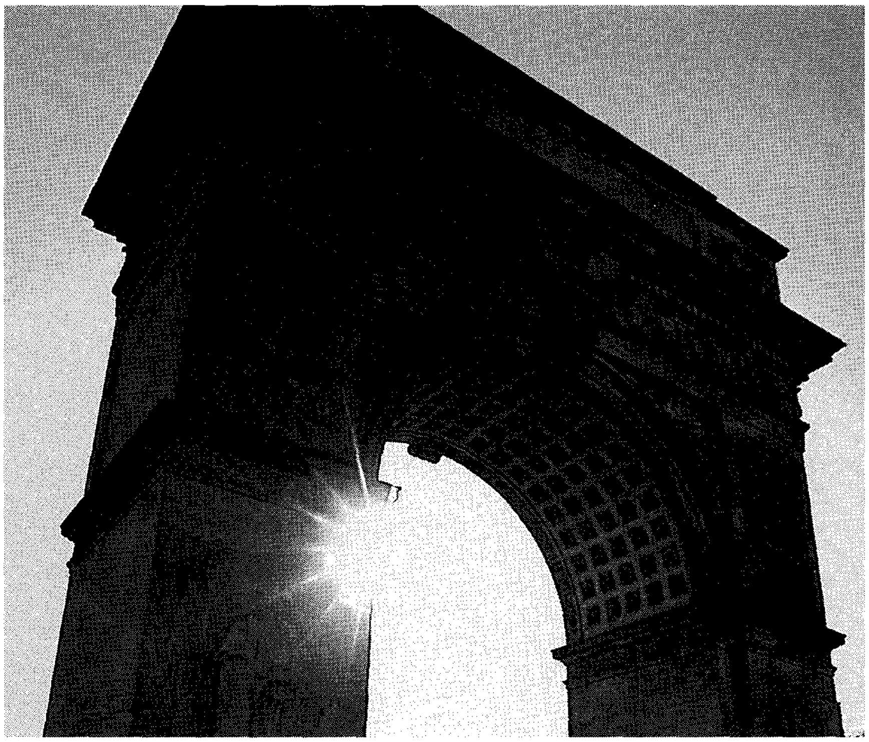
RECENTLY, I RECEIVED A LETTER FROM Mary Petrovich, NYNEX product manager.

Why jump through hoops to find the number you're looking for? Just call 411. You might think Directory Assistance is only there for numbers . . . but we're also there for those extra things. Our operators know the territory. Even if you're not sure of the name of the hottest new restaurant, they can tell you.

As it happens, I was not sure of the name of the hottest

Photographs: top, Sandra Lee Phipps; bottom, Archive Photos

As the days get longer, our courses get shorter.



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new restaurant, so I called 411 and asked a Miss Edwards if she could tell me.

MISS EDWARDS: In Manhattan? I can only tell you what people are requesting day by day. That would be Rain. That would be Trattoria Dell'Arte, Shark Bar, Bryant Park Grill. That's a hot one. That's the one Michael Jackson was at the other day.

Perhaps she did know the territory.

MISS EDWARDS: Oh, and Fashion Cafe.

Perhaps not. I asked if any of these are owned by Robert De Niro.

MISS EDWARDS: I wouldn't know. I just know what people ask for.

Thanking her, I dialed again, hoping for an operator with a bit more inside information. This one called herself Jean.

JEAN: I have no idea. I'm not even in Manhattan. I'm out east. On the Island.

The next operator called herself Operator Eleven Fifty-Three, and was not much more help. "People usually know the name," Eleven Fifty-Three said, then connected me with her supervisor, Mrs. Velys.

MRS. VELYS: I don't know what the hottest new restaurant in Manhattan is.

I quoted from Mary Petrovich's letter.

MRS. VELYS: *(audible sigh)* I know about this letter, and I feel it's a little misleading. The operators don't know what the hottest new restaurant is. If you give me a street location, I can try and find a restaurant at that location for you.

I tried one more operator, who insisted her name was Winky.

WINKY: The hottest new restaurant? I guess it depends on whose point of view you're looking for. From my point of view? I haven't a clue. I couldn't tell you. Actually, we're not allowed to do that, we can get into, like, serious trouble for that kind of stuff, actually referring you to a particular restaurant.

I didn't want to get anyone in trouble, but I mentioned the letter to Winky.

WINKY: I'm going to transfer you to my supervisor.

WINKY'S SUPERVISOR, MISS SIMPSON: That's new to me. I wish I could see that letter—gee whiz.

I asked her if she could nevertheless tell me the name of the hottest new restaurant.

MISS SIMPSON: Motown is one, and what is that model one, that models are going to?

I called NYNEX Product Manager Mary Petrovich. "I don't think we meant for customers to call asking for the hottest new restaurant," she said, explaining that the letter was supposed to relate only to a situation in which a customer sort of knows the name of a restaurant but not how to spell or pronounce it. So the letter is a little misleading? "I think it's a matter of interpretation."

Fair enough, but could Mary Petrovich tell me the name of the hottest new restaurant? "I have two small children," she said. "McDonald's is about the best thing I've been to in a while."

DANIEL RADOSH

Politics

THREE STRIKES

Last week, Senator Alfonse D'Amato vented some characteristic spleen. When a witness in the Whitewater hearings—a former Clinton aide—told the senator that he could not remember details about negotiations over an Arkansas sewer regulation from 1987, D'Amato shot back, "What are you—blind, deaf, and dumb?" And with that, he once again managed to offend many more than just the person he was yelling at:

"I know if Senator D'Amato would stop and think about it, he wouldn't use those terms, but he's probably used them all his life. We don't favor expressions that equate the lack of the sense of sight with stupidity, unawareness, ignorance of what's going on."—*Oral Miller, the American Council of the Blind*

"It strikes a real chord with us because everyone we serve is both deaf and blind, and we've been fighting the use of *dumb* for ages. We're a federally funded project, so it's kind of ironic that those types of comments would be made."—*Joseph McNulty, the Helen Keller National Center for Deaf-Blind Youths and Adults*

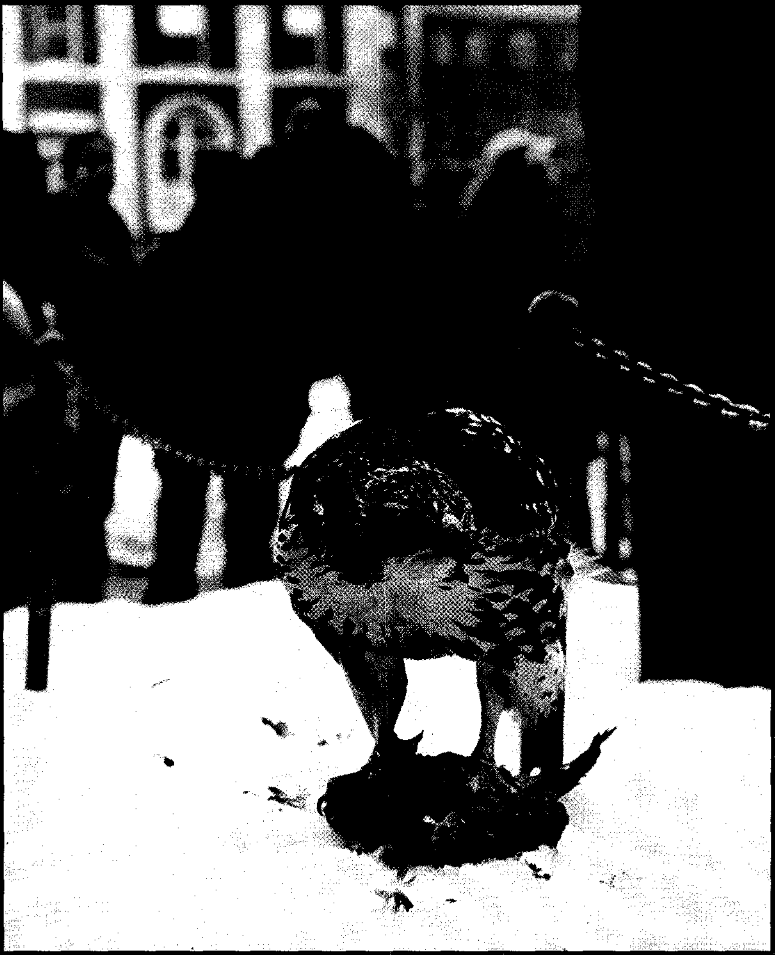
"I would only hope that most of the elected officials in this country could be at least as intelligent and accomplished as Helen Keller was in her lifetime."—*Carl Augusto, the American Foundation for the Blind*

Senator D'Amato declined to comment.

NORMAN VANAMEE

SHOT

West Side Dining: Under $15



Peregrine falcon and pigeon, outside Dodge Hall on the Columbia University campus.

Photograph by Will Warren.

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The Pet Set

By Ariel Kaminer
Photographed by Patrick McMullan

At Tavern on the Green for Iris Love's party honoring "show dogs in general and dachshunds in particular."

IRIS LOVE, THE ARCHAEOLOGIST FAMOUS FOR HAVING DISCOVERED THE TEMPLE OF Aphrodite in Knidos 26 years ago, was discovering something else: You can lead a dog to liver, but you can't make him eat. At least, she couldn't make her dog, Arete, eat the face off the dachshund-shaped chopped-liver mold sitting on the end of the buffet table. He had nibbled happily at its upper lumbar region, but now he was getting full.

Iris Love, Carol Channing and Arete the dachshund at Love's annual Tavern on the Green party.

Arianna Huffington, on the other hand, was getting ideas. Her children's birthdays, to be celebrated with a party for young guests and their pets, were just around the bend; perhaps, she thought aloud, the old pet-shaped-organ-meat trick ("You can't improve on that!") could be translated into a more youthful idiom, such as peanut butter.

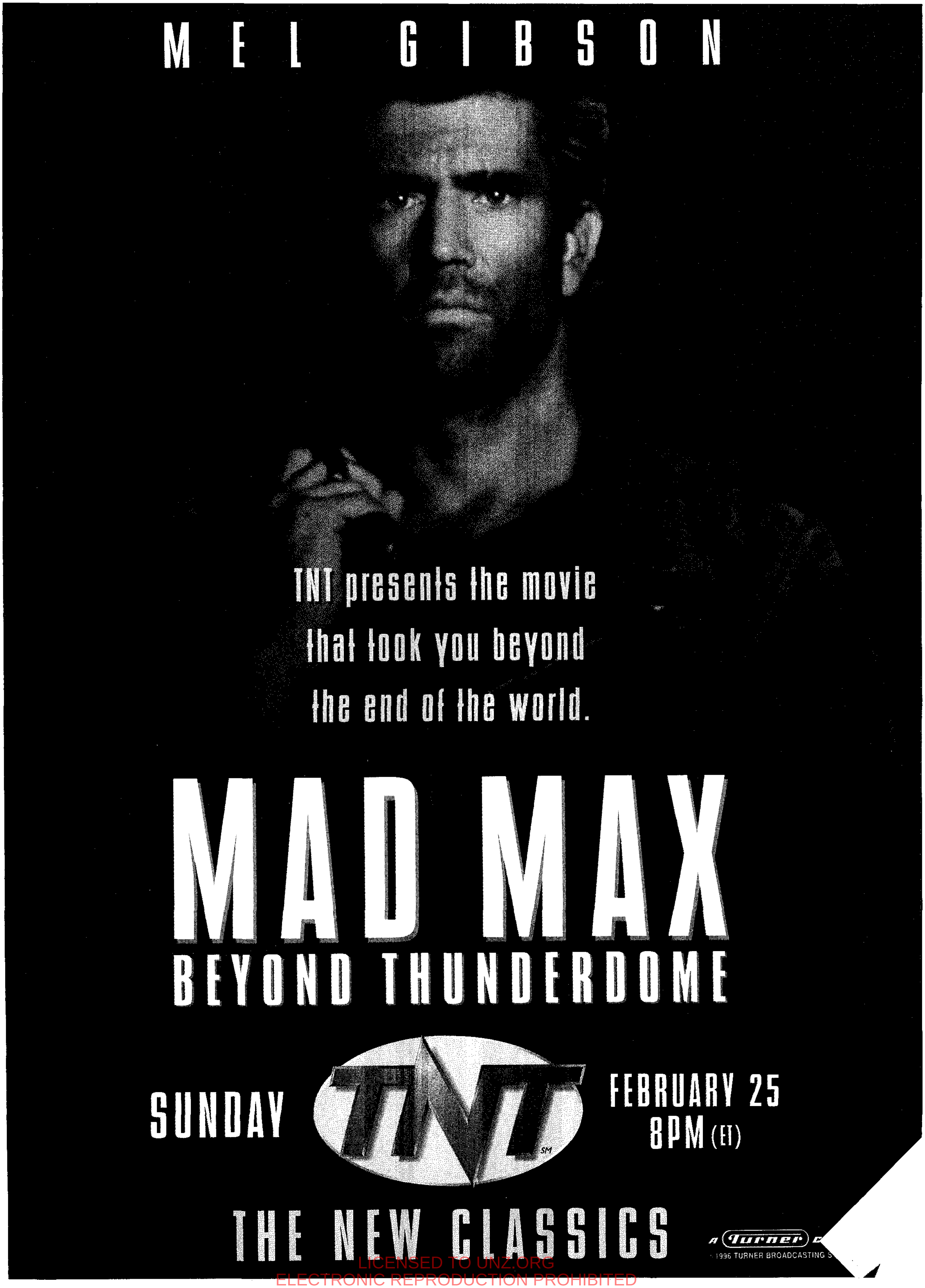
Clearly, Arianna does not own a dog. A hamster and a rabbit, yes, but the true dog lovers had no time for such practical matters tonight. They were busy rhapsodizing about the beauty and the passion of the beast.

"They're alligators in fur suits," said Dennis Kaspshak, about . . . dachshunds. "They're too smart for their own good; that's part of the killer instinct. And people don't give them credit for it. A lot of people just look at them and say: 'Hot dog.' "

They weren't being overlooked tonight, however; dressed in ruffs, seated on laps, and fed from tables, they were unquestionably having their day. But Love, who hosted the party with Liz Smith, recalled darker times. "The horrible thing is that in many civilizations, dogs were used as sacrifices to honor the gods. But Aphrodite never demanded a blood sacrifice," she explained, "and I try to follow in her footsteps."

At the Council of Fashion Designers of America awards dinner at Lincoln Center: Mick Jagger and Miramax's Harvey Weinstein (above) start it up; *Vogue*'s Hamish Bowles and Sandy Pittman (top) cut a period-specific profile. Below, Katharine Graham and Seal make the pleasure of each other's acquaintance.

Left, Richard Avedon leans in to make a finer point to Donna Karan at the CFDA dinner. Right, Gwyneth Paltrow at the premiere of *Catwalk.*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JACOB WEISBERG

The Beef's Missing Again

If the Republicans are the new party of ideas, why don't they express them in the campaign? Last time in New Hampshire, the Democrats did it better.

THE NIGHT BEFORE THE IOWA caucuses, where a strong third-place finish made him the Guy to Watch, Lamar Alexander appeared at a rally at a hotel in downtown Des Moines. There was music: The candidate tinkled out his theme song, "Alexander's Ragtime Band," on the piano, and the country singer Steve Wariner sang "The Simple Life." There were props: giant alphabet blocks with the letters *ABC,* which stand for "Alexander Beats Clinton," and the "mud boots" that Alexander said were needed to wade through all the dirty campaigning of his opponents. And there were quips. Looking out at a sea of red-and-black check (Hitler had brownshirts, Mussolini black, and Franco blue; Alexander has plaid), the candidate declared that Bill Clinton was "the only president we've ever had who feels it necessary to work out his midlife crisis in public."

It was a fine, hokey occasion. The only thing missing was anything resembling a political idea. At question time, Alexander fielded a succession of intelligent, friendly inquiries about his positions—what he'd do to reform health care, how he'd handle the long-term problem of Social Security financing, and whether he supported reducing federal student loans. "Let me thank you for that question," Alexander responded to each, oozing spray-cheese sincerity. But much as he appreciated the questions, he didn't answer any of them. Instead, Alexander stuck to generalities, noting that he "has an approach," "understands the issues," and has "the capacity to get things done."

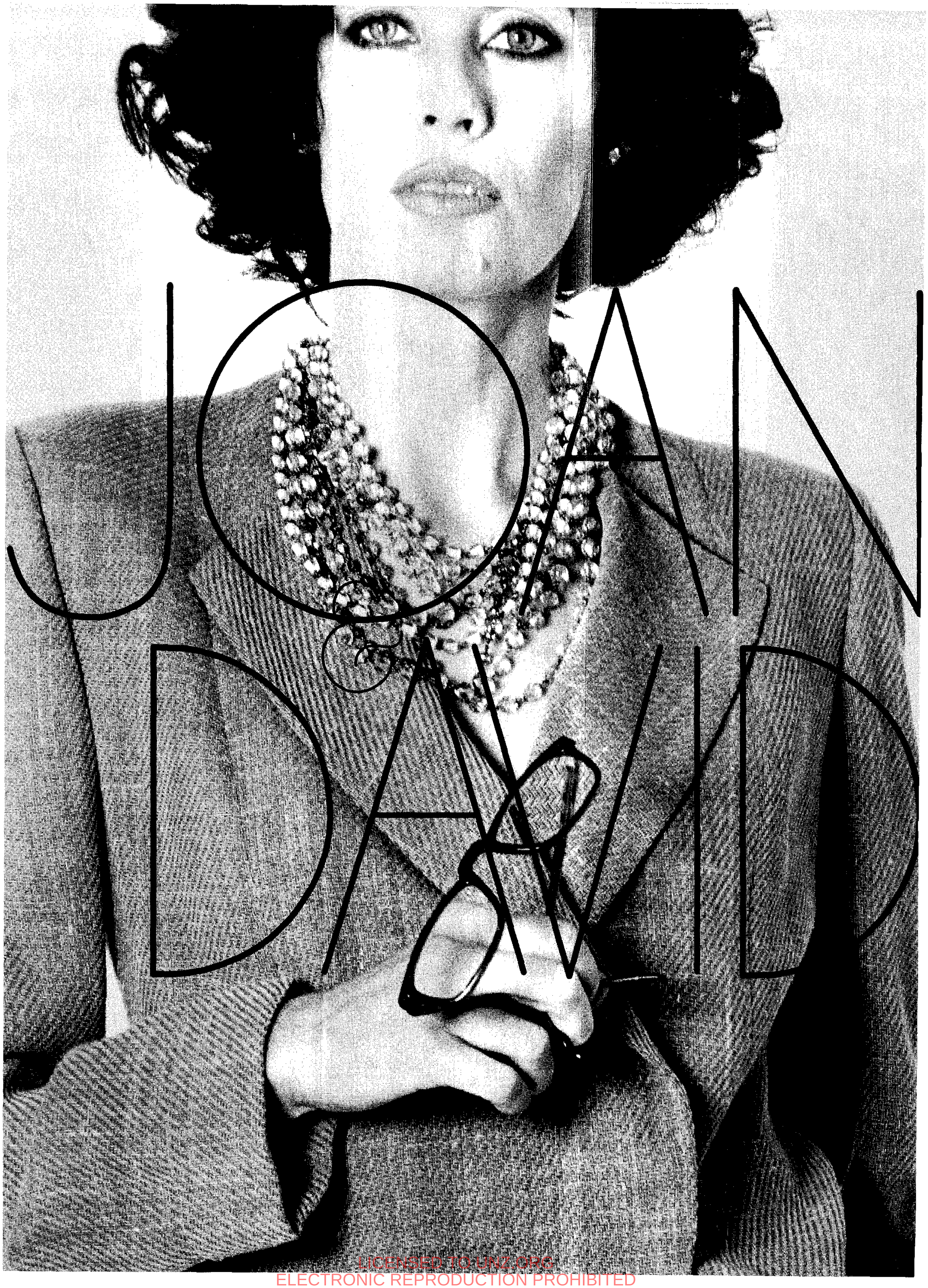
At Dole's two appearances on Caucus Day, the search for substance was even more fruitless. Health care? At an insurance company in Des Moines, Dole replied, rather appallingly, that he'd like to get more input from the insurance industry about what to do. Later, he made his stock joke: His wife, Elizabeth, sure wouldn't be in charge of it—though she might set up a blood bank in the White House. The long-term solvency of Social Security? "We looked at that," Dole replied, noting that he was part of the presidential commission that made changes in 1983. But he had no desire to revisit the matter. "Every time we touch that hot button, everything explodes," he said. "It's like yelling 'Fire' in a crowded theater." Student loans? Well, he thought the GI Bill was a pretty good idea. Were congressional Republicans going too far in repealing environmental laws? "Well, I think there are some concerns," he said.

Even the more ideological candidates—Steve Forbes, Pat Buchanan, and, until last week, Phil Gramm—despite their endless natter about "values," have offered little in the way of legislative specificity. In what purports to be the party of ideas, there is hardly the whiff of one when it comes to the major aspects of social policy, welfare, health care, education, or the environment. The country is in the midst of its most profound reevaluation of the role of government in 60 years. It is a debate in which conservatives who aren't trying to become president represent a range of important, and sometimes thoughtful, viewpoints. But for some reason, the Republicans running in the primaries seem intent on feeding us the nutritional equivalent of Snack Wells and diet Coke.

It wasn't this way last time around. Of course, there was plenty of low-mindedness in 1992—bimbo tapes, passport-file searches, and drug confessions, to name only a few of the diversions. But despite those distractions, the backdrop to the previous New Hampshire primary was the intellectual seriousness of the Democratic candidates. At its best, that campaign was characterized by a kind of substance chic. Paul Tsongas set the tone by launching his campaign with the release of an 86-page position paper, "A Call to Economic Arms," which detailed his plans for supporting business growth through such measures as a targeted capital-gains-tax cut. Candidate Clinton responded not by fretting over Tsongas's medical condition but by touting his own "Plan for America's Future," which detailed his ideas for requiring welfare recipients to work in exchange for government help, a national-service plan, and a scheme for worker retraining. Bob Kerrey ran not just on the notion that we needed health-care reform but on a specific plan for a single-payer system. Nonetheless, Kerrey was outwonked by Clinton and Tsongas in a series of surprisingly intelligent debates.

This time around, the debates have been a windy waste of time. The only

The new nattering nabobs of negativity: Take your positions, gentlemen.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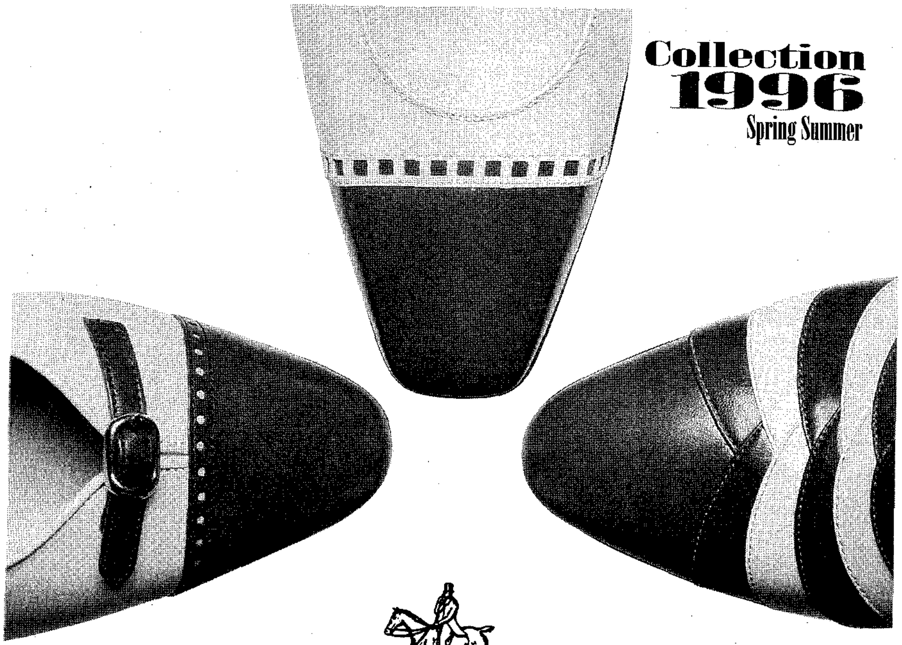

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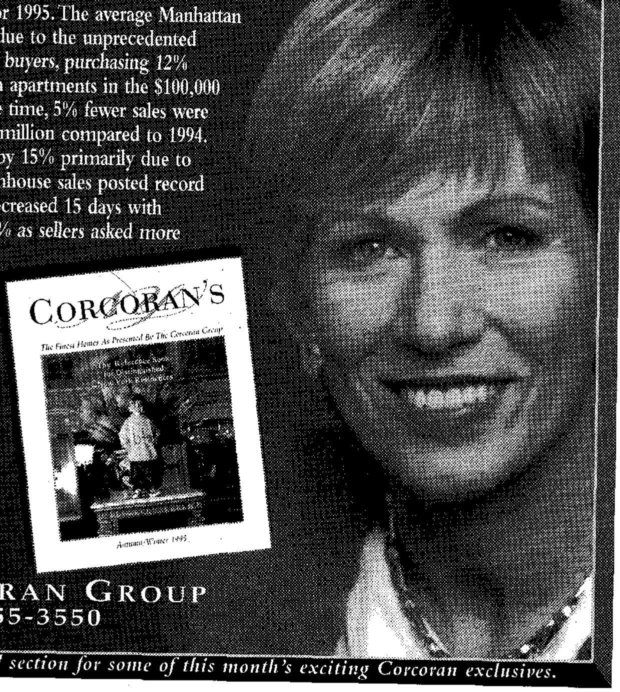
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semi-serious argument among the candidates has been about the flat tax, which in a way points up what is missing from the campaign. So great is the hunger for a discussion of ideas that this feeble one, with the help of a few million dollars in ads, temporarily elevated Forbes, a certifiably talentless politician, into serious contention. Nonetheless, the Republican candidates haven't really debated it. Alexander called the flat tax "a nutty idea," and Dole knocked it as "risky." But neither has presented a serious critique or a plausible alternative.

Instead of a meaningful discussion about how to reform the tax system, we've listened to an argument that Forbes is just looking for more disposable income to spend on his autograph collection. For his part, Forbes has not been willing to acknowledge enough about the drawbacks to his proposal—that with a rate set at 17 percent, it would leave an enormous shortfall in government revenues—to make room for a serious discussion. Nor has he engaged social conservatives over abortion, one of the central issues that divide the GOP. Instead, he has tried to conceal a position most of his supporters think of as an asset—that he's pro-choice.

In the absence of a real clash of ideas, Republicans have spent their time and money belaboring issues of process and integrity. Is Forbes spending too much? Must he disclose his tax returns? Are his ads too negative? Have Dole's negative spots unfairly maligned Forbes and his flat tax? Should he apologize? Was it legitimate for Dole to use a "push poll" to assault Forbes in Iowa? Did Forbes dis the Christian Coalition?

Candidates have an obvious motive to act wounded by "unfair" negative ads while evading controversial issues. But the problem with the Republican campaign thus far isn't its (rather timid) pejorative tone. There's nothing wrong with negativity per se. It was edifying and democratically useful for Tsongas to blast Clinton for ignoring the entitlement time bomb.

The problem is negativity serving as a mask for irrelevance and intellectual vacuity. Forbes attacks Dole for being a politician, Alexander attacks Dole for being too old, all attack Forbes for being too rich. It's up to the press to move beyond these subterfuges and smoke out what the candidates really stand for. So next time Sam Donaldson gets Steve Forbes on the *Brinkley* set, here's a suggestion: Forget about the 1040's and go for the jugular. How dare a rich man run for president without releasing his welfare policy? ■

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THE BOTTOM LINE JAMES J. CRAMER

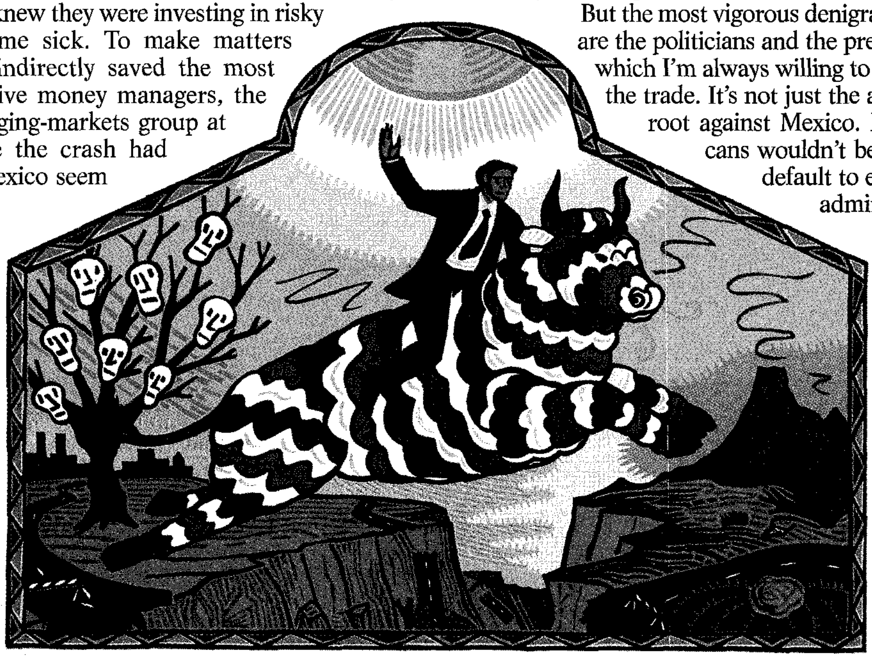
Grupo Dynamics

Trashed and scorned by the experts, the Mexican economy has quietly hit bottom and is crawling back, thanks to the much-reviled U.S. bailout.

WHEN THE UNITED STATES SAVED MEXICO LAST year with a generous debt guarantee to keep the Mexican Treasury from going belly-up, it wasn't just immigrant-bashing xenophobes who were disgusted. I was, too. My first thought was that Treasury Secretary Robert Rubin was simply bailing out his old cronies at Goldman, Sachs, who had poured billions of their money into Mexican bonds and equities. The value of Mexico's assets dive-bombed, you will recall, amid the disastrous peso devaluation of late 1994, and the Chiapas revolt, and the scandals of ex-president Carlos Salinas.

So? Things happen. The idea that we should indemnify businesspeople who knew they were investing in risky propositions made me sick. To make matters worse, the bailout indirectly saved the most greedy and speculative money managers, the now-defrocked emerging-markets group at Fidelity, who before the crash had made investing in Mexico seem as safe as buying GE.

I'm no Adam Smith disciple, but in this case I thought the free market should be allowed to wreak its punishing revenge. Mexico borrowed too much money and had too big a trade deficit. Its currency was overvalued. If it was to default on $29 billion in debt, so be it. American taxpayers owed the Mexicans and their financial supporters on Wall Street nothing.



Well, I hope it's not too late to admit I was wrong. While I still am against the bailout philosophically, the results of Rubin's plan have been spectacular. Just a year after it looked like Mexico would topple into insolvency and revolution, it has engaged in a dramatic and unheralded comeback, one that has me picking through the rubble for investment opportunities, but this time on the long side—I'm looking to buy.

This is quite a change for me. I have been extremely skeptical of the rush to invest overseas. While many of my hedge-fund brethren blew up after ill-fated adventures into emerging markets, I was only winged by the crash in 1994, when I was able to eke out a profitable year largely by short-selling, betting against Mexico—Telmex, Grupo Televisa, Grupo Tribasa, every grupo I could find. For almost a year and a half, shorting Mexico was like shooting fish in a barrel. But what's recently led me to scour the Mexican stock market, or Bolsa, for winners is that I no longer see Mexican stocks going down. In fact, the Bolsa last month jumped to new highs—at least in peso terms, which means the locals are buying. In dollars, these stocks are still down 50 percent, some even 90 percent, from their highs in 1994. In other words, Mexico is turning, and you haven't yet missed a thing.

New car sales in Mexico have hit bottom. Inflation, while still double-digit, seems to have peaked. Unemployment is coming down. The peso has firmed. "Calling a bottom" is never easy. First of all, you've got to defy conventional wisdom, because U.S. sentiment couldn't be more negative. Almost all of the brokerage houses that were touting Mexico before the big economic collapse now thumb their noses at it and choose to ignore any of the positive signals.

But the most vigorous denigrators of the comeback are the politicians and the press—two groups from which I'm always willing to take the other side of the trade. It's not just the anti-NAFTA forces who root against Mexico. Mainstream Republicans wouldn't be averse to a Mexican default to embarrass the Clinton administration. Recently, Senator Al D'Amato has gone out of his way to portray Mexico as a deadbeat, urging that no additional guarantees be given. This despite the fact that last month, Mexico paid back the first billion dollars it owes us—on time and with interest. But the Clinton people, mindful of what a political loser this topic can be, have been mostly silent about the Mexican return to solvency.

No entity has done more to ignore the Mexican recovery than the *Wall Street Journal.* There's some irony here, considering that parent company Dow Jones & Co. showed its enthusiasm for the pre-collapse Mexico by placing the now-disgraced ex-president Salinas on its board of directors 13 months ago, before the scandals broke. Lately, the *Journal* seems to run an obituary a day for some part of the Mexican political or financial Establishment. Some have whispered that the *Journal* is overcompensating for the Salinas embarrassment. I don't agree with that, but the paper's unbudging bearishness on Mexico is remarkable. In the past month, as the recovery has picked up speed, Mexico City bureau chief Craig Torres has churned out two negative "Heard

James Cramer is a money manager who may have open positions and may trade in the stocks he writes about. Of the companies mentioned in this article, he owns shares of Televisa, Tribasa, and Telmex. He can be reached by e-mail at jjcramerco@aol.com.

Illustration by Scott Baldwin.

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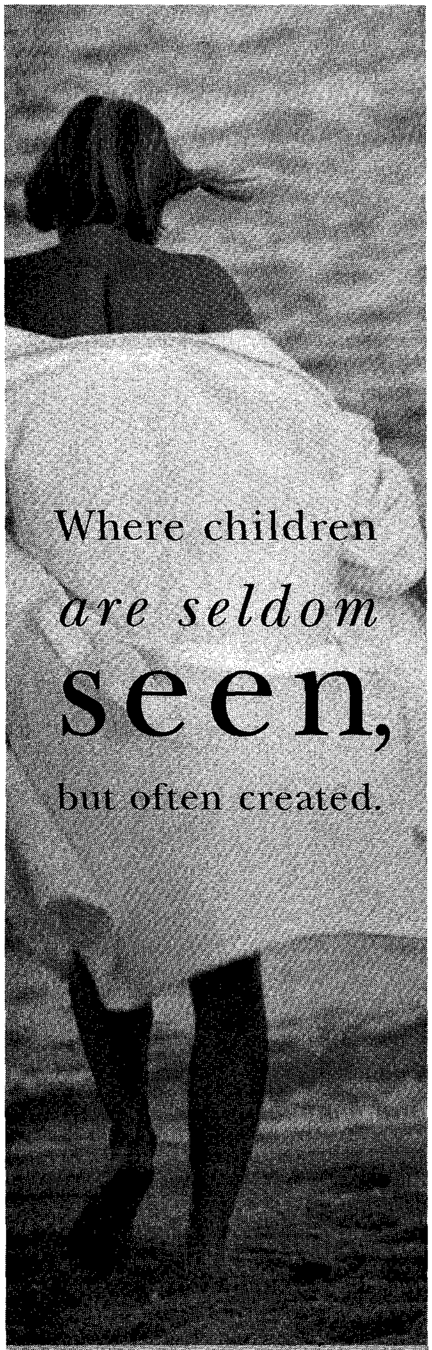

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on the Street" articles and a page-one story heralding the demise of the Mexican banking Establishment.

Funny thing: Just this month, as these politicians and journalists were trying to convince people that Mexico was a financial outlaw, the savviest people in my business—the sovereign credit experts, who evaluate nations rather than companies and who shrewdly dumped their investments in Mexico at the top—were snapping up a $1 billion global bond issue for Mexico. This was fully $250 million more than Mexico thought it could raise just a few days before it came to market. And it was managed by J. P. Morgan, the bluest chip of the underwriting shops. Only *The American Banker* bothered to report this incredible comeback to the world markets, just a year after everybody on Wall Street thought Mexico would default on its bonds.

Meanwhile, the same week that the *Journal*'s man in Mexico City was offering his dour forecast for the Mexican banking industry, the Bank of Montreal—a quintessentially white-shoe bank—was plunking down $600 million for a stake in Bancomer, the second-largest Mexican financial institution. Of course, this event got buried in the B-section graveyard with all of the press releases and earnings blowups. But I'd rather bet with the guys putting up the cash than with the writers and the pols.

Not all the signs of life are positive. Fundamental democratic improvement is sluggish. Mexican companies are run with boatloads of debt. I was on a conference call two weeks ago with the management of the phone company Telmex to review its most recent quarterly performance. The Telmex honchos brooded that the disconnect rate still is too high and bad-debt collection still a problem. The once-rapid rate of growth in new phone lines has slowed, and cellular-phone hookups, which in many countries double annually, were only growing at 30 percent. All of the new numbers, however, are better than those of three months ago, which were better than those three months before that. And obviously, great potential is there: A lot of U.S. phone companies would kill for Mexico's growth.

Predictably, American stock analysts almost all blasted Telmex's quarter. But contrarians should take heart: The loudest downgrade came from Morgan Stanley, perhaps the most vociferous bull when the stock traded at more than double its current price two years ago. The stock not only failed to decline after the somber report but actually began to climb a bit before leveling off last week in a Bolsa sell-off. Sometimes, bottoms can be poetic: It will be fitting if those who initially led us into the Mexican wilderness get left behind as the promised land beckons.

Meanwhile, financial history has begun to judge the bailout. Instead of allowing Mexico to totally tank—which could have spilled into Argentina, Brazil, and even Southeast Asia because of the emerging-markets mutual funds that link all of these economies—we have set the stage for a noninflationary economic boom in all of these countries. Brazil and Argentina, wary of the Mexican experience, have taken drastic steps to make their economies more market-driven and less inflation-prone. Best of all, because the U.S.—and not the Japanese or the Europeans—bailed out Mexico, U.S. companies are beginning to benefit disproportionately from the return to economic prosperity.

Mexico could stumble again. Certainly its stark economic inequities linger. But Wall Street's worst fears—a Communist revolution or a rebellion by Chiapas rebels that would provoke the end of the government's privatization efforts—will not be realized. The dream that Mexico someday can be a vibrant democratic country has been set back, but it hasn't been ended.

So how do you support this recovery? One way is to build a portfolio of high-quality Mexican stocks like Telmex, or Televisa—which continues to crank out wildly successful Spanish-language programming that is in strong demand in the U.S. Another, more dangerous route would be to buy a basket of low-quality, second-tier names that could really rocket but might go under if the turnaround falters. (I won't name names, but many of them begin with *Grupo*.) The safest thing to try at home contains some irony, because it means going to the very same mutual funds that whacked themselves by betting on Mexican stocks in 1994 and 1995. It seems unfair to give money to managers who forced the bailout in the first place with suggestions that they'd pull the plug on *all* Latin investing if Washington didn't appease them. But stock markets in developing countries tend to be too tricky to navigate on your own. This time, with luck, Mexico won't be a bubble but a slow, steady grower that could rival, if not beat, the U.S. market over the next two years.

Right now, I'm putting about 10 percent of my assets in Latin America, most of it in Mexico, and I'd put even more down if I weren't still so excited about U.S. prospects. But to know when to get out, I'll wait until I start hearing about hot new Mexican issues—until I hear cocktail conversations in New York about how much some Fidelity Latin fund made for somebody's dentist or lawyer, for the second year in a row. Then I'll know it's time to bail. ▬

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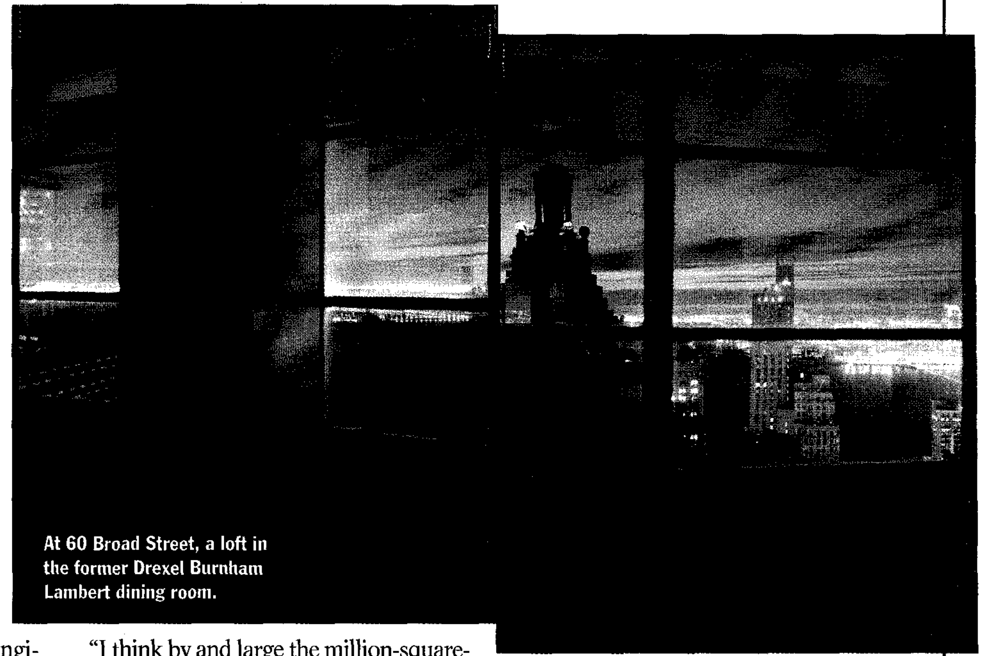
CITYSCAPE KARRIE JACOBS

21st-Century Lofts

It's the twilight of the skyscrapers, but city developers are reinventing them as apartment houses—yesterday's boardrooms make splendid bedrooms.



At 60 Broad Street, a loft in the former Drexel Burnham Lambert dining room.

I HAVE ALWAYS THOUGHT OF THE 52-story Gulf+Western building as an annex to the Columbus Circle subway station, an overgrown kiosk marking the stairway to the IND. It is not a skyscraper I ever stopped to admire; I just scurried through its ever-present sidewalk sheds, there to protect pedestrians from the windows that popped out when the unusually . . . lithe building twisted in the wind.

Now this office tower, built in 1969, has been stripped down to its girders, clad in gold and black glass, and adorned with the superlatives that signal the presence of developer Donald Trump. One Central Park West (née Seven Columbus Circle) is, according to the sign, "the most important new address in the world." And the tower has been cured of "excessive lateral movements" by the engineering firm Cantor Seinuk. Trump informs me that it is "the most rigid residential building in New York."

The Gulf+Western building's makeover into a complex of luxury condominium apartments (the cheapest has an asking price of $840,000) and hotel rooms now called the Trump International Hotel & Tower suggests another superlative. It is the first modern office high-rise to be converted into housing. This gussied-up slice of modernism signals the end of the skyscraper as the great project of the twentieth century. (The project, it should be noted, has migrated to Asia, where the world's tallest pair of towers is currently under construction in Kuala Lumpur, Malaysia.) The residential conversion of the Gulf+Western tower embodies all the changes in technology and ways of doing business that are having a profound impact on the urban landscape. By now, the list is a familiar one: Downsizing, automation, telecommuting, and the relocation of back offices to remote office parks increasingly conspire to make the modern office building superfluous. As nineteenth-century industrial buildings, empty and obsolete, were turned into residential lofts during the sixties, seventies, and eighties, now office buildings, vestiges of twentieth-century routines and values, will be reinvented.

"I think by and large the million-square-foot office building, especially clusters of them, are completely dinosaurs now. I don't think there's any reason why we'd ever see them again," argues Kenneth Greenberg, an architect who spent a decade as director of urban design in Toronto, where 1,000 apartments have been carved out of unoccupied office buildings.

Admittedly, the significance of Trump's newest tower (which contains almost 550,000 square feet) is largely totemic. The real *fin de siècle* drama is being played out at Manhattan's southern tip. Walk through the financial district, and abstract prognostications about the changing nature of corporations and work are demonstrated in vivid tableaux. Inside the depopulated lobby of 60 Broad Street, a blocky 39-story building dating from the early sixties, the directory is almost bare. The only listings are under *K* for Kidder, Peabody, the last tenant. This building is the financial-district equivalent of a haunted house. Here lurk ghosts of the 1987 stock-market crash and crooked Ivan Boesky deals. Here Drexel Burnham Lambert, which once occupied most of the building, went bankrupt in 1990. The landlord, Olympia & York, after its own collapse, was forced to hand the building over to Hong Kong billionaire Li Ka-shing, who plans to fill the top twenty stories with 300 apartments.

Lower Manhattan contains roughly 100 million square feet of office space. As much as 25 percent of that space is vacant. To revive the neighborhood, the city, in cooperation with the Alliance for Downtown New York, a business-improvement district headed by Carl Weisbrod, has begun offering a menu of property-tax exemptions and abatements and relaxed zoning laws designed to prod developers into converting older office buildings into residences.

Along the oddly angled streets of the financial district, it feels as if the clock stopped sometime in 1950. Blocks where the only retail businesses are Irish bars with names like Cassidy's Liquid Assets are redolent of a time when work was for men in flannel suits who rode the bar car home. The veneer of hipness that coats many quarters of the city has passed Wall Street by. Still, politicians, planners, and boosters dream of transforming this area into another SoHo, TriBeCa, or Flatiron district.

"The vision," says City Planning director Joseph B. Rose, "is a 24-hours-a-day, mixed-use environment that provides a level of amenity that lower Manhattan just never had before." To this end, Tony Goldman, a real-estate developer known for his properties in SoHo and Miami's South Beach, is planning to open a restaurant in the former headquarters of the American

Photographs by Bernd Auers.

Bank Note Company on Broad Street.

The goal, says Weisbrod, "is the ability to create a seamless life, where you can work a five-minute walk from your home. That is what I think the urban center of the twenty-first century is going to be about."

Twenty-five Broad, the former home of Paine Webber, is the first building to begin conversion since the tax incentives were signed into law in October. A turn-of-the-century tower, its entrance framed by massive columns, the Exchange (as Crescent Heights, the developer, calls it) will be a 350-unit "luxury" rental building.

Adaptive re-use of handsome prewar buildings is by now routine. More intriguing is the possible conversion of newer buildings, such as 60 Broad or 127 John (at Water Street, the one with the conceptual clock), because it is jarring to think that the brand of efficiency and modernity these buildings represent has so quickly grown obsolete.

IN THE CITY MIDDAY DRUG AND CHEMICAL Club, a dining club on the fiftieth floor of the Midland Bank building, sits Joseph Pell Lombardi, gazing out the big windows. He's an architect who has spent his entire career converting old office and industrial buildings into residences. Lombardi is a gracious man who collects Statue of Liberty models and oil paintings of ocean liners. When it comes to converting office towers into apartments, he is all bravado. We contemplate the U.S. Steel Building (a.k.a. 1 Liberty Plaza), a fat black tower erected in 1974 that has never quite recovered from the flight of Merrill Lynch across West Street to the World Financial Center. But even if it were entirely empty, it's not the sort of building most people would consider converting, at least not anytime soon. It is simply too seventies. Lombardi says he once did the drawings for such a scheme and "it laid out better than you'd think." True, the deepest portions of the apartments were 50 feet from any window, but, Lombardi reasons, that's no worse than in many SoHo lofts.

Then there's the World Trade Center. The Port Authority, which is considering selling the complex, contacted a number of real-estate brokers in an attempt to assess its value. One of the brokers asked Lombardi to play with the idea of conversion. "I took a preliminary look at the layout. Sure enough, it could be done," says Lombardi.

The notion of turning these eighth-wonder-of-the-world monoliths into something as mundane as apartments is very seductive. After all, it's becoming evident that such buildings may soon enough be as quaint as the former warehouses and factories that stylish people now call home.

Donald Trump recently purchased 40 Wall Street, a 1929 pyramid-topped tower that once housed the Bank of the Manhattan Company. Like 60 Broad, this building fell victim to history's mean sense of humor; it was part of Ferdinand Marcos's extensive real-estate portfolio. Rumor has it that Trump is going to convert 40 Wall into apartments, but he claims he's going to restore it to its rightful place as "the best office building in downtown Manhattan."

"I think that Wall Street is far and away the most romantic part of New York," Trump tells me. "The Stock Exchange, the history, the bells, the whole thing."

Inspired by Lombardi, who wrote a master's thesis about turning the Chrysler Building into an apartment house, I toss out an idea. "How about the Empire State Building?" I ask Trump. Why not? Why not turn the most famous skyscraper in the world into the world's tallest luxury condominium (assuming that the Port Authority or the Malaysians don't do it first)?

"Isn't that an interesting one, though," Trump muses. "The Empire State Building."

And then he changes the subject. ■

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ISSEY MIYAKE

The Pig and the Hunk

The surprisingly masterly 'Babe' and the surpisingly talented director Mel Gibson are only two of the many surprises of this strange Oscar season.

THE ACADEMY AWARD NOMINATIONS—THIS IS BEING written the night before the announcements—figure to be the most unpredictable, and therefore the most interesting, we've had in a very long time. Because there are no favorites. No movie has the industry in its thrall, as *Forrest Gump* did last year.

For me, there is only one lock, in the sense that *Schindler's List* was a lock for a Best Picture nomination or Anthony Hopkins for a Best Actor nomination in *The Silence of the Lambs,* and that one certainty is Emma Thompson for Best Screenplay adaptation, for *Sense and Sensibility.*

After her, the deluge.

Example—here are nine conceivable Best Actress favorites: Bening (*An American President*), Berry (*Losing Isaiah*), Kidman (*To Die For*), Leigh (*Georgia*), Sarandon (*Dead Man Walking*), Shue (*Leaving Las Vegas*), Stone (*Casino*), Streep (*The Bridges of Madison County*), Thompson. All have either won some kind of official kudo this year or come close to winning some kind of official kudo this year or been touted as potential winners by one of the sports books in Vegas.

(Bally's in late December, for example, had Halle Berry rated third, behind Meryl Streep, who was even money, and Elisabeth Shue, at 2–1.)

For me—and I am totally biased since I was involved with the film—no one gave a better performance than Kathy Bates in *Dolores Claiborne.*

Will Bates get remembered? A female *Premiere* 100–type executive said this: "It didn't do enough business. Same with Leigh in *Georgia.* But then, neither did *Blue Sky,* and that didn't stop Jessica Lange from winning last year. This category is the most painful for me—so many years we don't have nearly enough women's work that deserves nominating, and this year, just too much."

A top agent said this: "I can give you a scenario where *Dead Man Walking* gets half a dozen nominations, and another where it gets shut out. I can see *Bridges of Madison County* the same way. And I can absolutely see that with *Leaving Las Vegas* and *Braveheart.* Goldman, have you told your readers about the *age* of the Academy members?"

Good point. Try "ancient."

Probably overdoing it. But there are few tykes.

And you know something? If there were a preponderance of very young voters, none of the movies mentioned so far would get a Best Picture nomination. Because this has been a remarkable year for children's pictures. And no, not one of them is *Pocahontas:*

A Little Princess
Babe
The Indian in the Cupboard
The Secret of Roan Inish (just a wonderful film)
Toy Story

On the mention of *Toy Story,* a studio guy exploded—"Time out. Why doesn't that get nominated for everything it could possibly be up for? Look at it logically—the biggest commercial hit and the best-reviewed flick. Isn't that what's supposed to win out here? Call me after the announcements, and I'll explain it all to you then."

THE ACADEMY AWARD NOMINATIONS—this is being written the afternoon after the announcements were made—have turned out to be so bewildering that everyone is in a state of shock Out There. No one is explaining anything. Here is what my wizards had to say about the way the Academy voted: nothing.

A bewildered silence from one and all. Eventually followed by low moans.

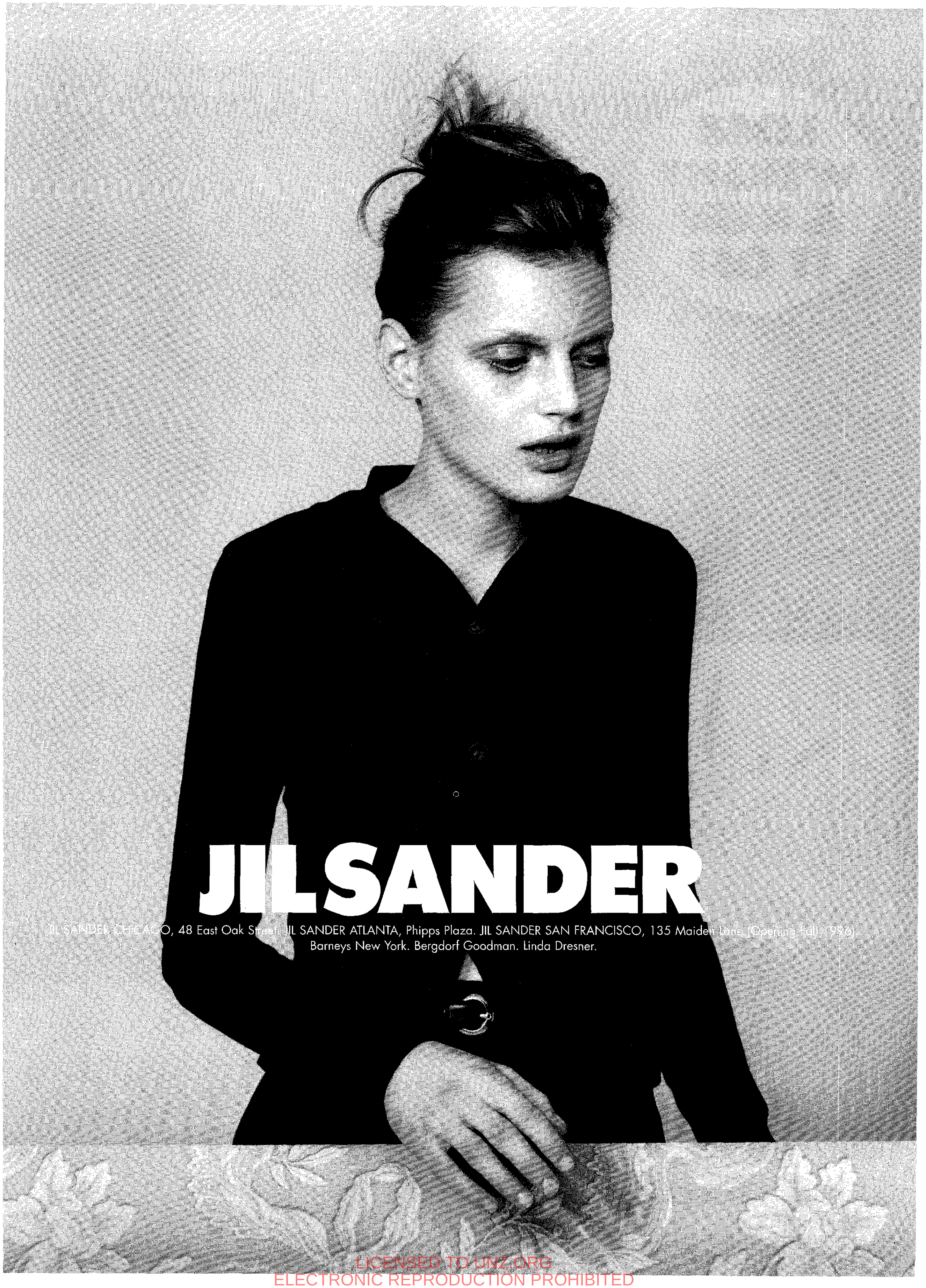
"It's not possible that I can be so confused," said one softly. "Don't ask me anything, I don't know anything," replied a peer. From a third, this: "Call me later. I'm still in shock." There were no trends spotted. No logic apparent. The only point anyone would talk to was which nomination or omission most rocked him—the lack of recognition for John Travolta and Ron Howard being the complaint heard most frequently.

But having nothing to report has never stopped any journalist from reporting, so I thought I would write about what I'm going to vote for in the only two categories I'm sure of at this moment, Best Picture and Best Director. (And please remember, when I say what I think is best, I simply mean what I liked the most.)

The Best Picture nominees are

Apollo 13

Illustration by Owen Phillips.



JIL SANDER CHICAGO, 48 East Oak Street. JIL SANDER ATLANTA, Phipps Plaza. JIL SANDER SAN FRANCISCO, 135 Maiden Lane (Opening Fall 1996).
Barneys New York. Bergdorf Goodman. Linda Dresner.

As Seen On
60 MINUTES • 20/20

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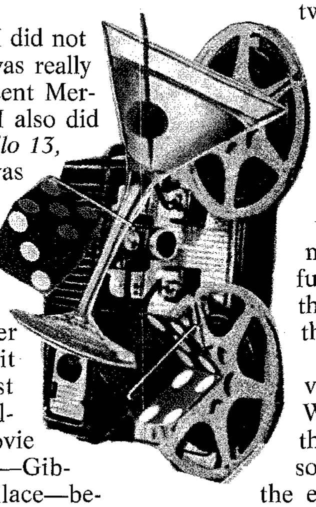
THE BIG PICTURE

Babe
Braveheart
The Postman (Il Postino)
Sense and Sensibility

Let me get rid of *The Postman* first: I thought it was slow—yes, I understand that European films have a different style of storytelling—and boring. And my final thought was that the male star, Massimo Troisi, was responsible for much of the reaction of the Academy—not just because he was so splendid and touching in the title role but because he died the day after the picture finished shooting. A terrible thing for his family, but it made for a great and poignant media story. I won't go into the details here; I promise you'll be sick of them come March 25.

Harder to dismiss are *Apollo 13* and *Sense and Sensibility.* I liked them both enormously, and listed them both in my nomination ballot for Best Picture. In a strange way, I also thought they were the same picture: solid, intelligent, sturdy moviemaking. I wish we had twenty like them each year. (We did, once—you have to go back a very long time for that.) But I did not think *Sense and Sensibility* was really much better than several recent Merchant Ivory movies. (Which I also did not vote for.) And as for *Apollo 13,* the blastoff sequence was thrilling; the floating, neat; the acting, fine. If it wins, I'll be happy. But it doesn't get my vote.

> *There were* **no trends** *spotted, no logic apparent. The only thing anyone would talk about was what* **nomination or omission** *most rocked him:* **no Travolta, no Ron Howard.**



Braveheart doesn't, either. Though if it had ended after two hours or thereabouts, it would have. But in the last hour, director Mel Gibson allowed the story to shift: A movie that had been about a man—Gibson's character, William Wallace—became a movie about a cause, Scottish freedom. I did not buy the shift, was confused by it, and found the last third a different movie, and one I did not like all that much.

I loved all of *Babe.* It was inventive from the start, original from the start—it didn't remind me of any other movie. And it had my year's favorite character moment—when the farmer dances. (My favorite acting moment is in *Sense and Sensibility* when Emma Thompson bursts into tears.)

So *Babe* gets my vote. In an ordinary year, maybe not. But in this dreadful twelve months of bloodbaths and low-I.Q. comedy, hats off.

Now to the Best Director nominees:
Chris Noonan for *Babe*
Mel Gibson for *Braveheart*
Tim Robbins for *Dead Man Walking*
Mike Figgis for *Leaving Las Vegas*
Michael Radford for *The Postman*

The Postman is again the first to go. For me, ordinary work. (But it's a genuine triumph for a foreign-language film to do this well. And a remarkable success for the Miramax advertising and publicity people. They had faith, kept plugging away, and they did it.)

And again, let me lump two of them together: *Dead Man Walking* and *Leaving Las Vegas.* Terrific stuff from both Tim Robbins and Mike Figgis. Two movies these two unusual talents desperately wanted to make. And somehow got them done. And I think one or the other will get the award. And whatever their next movies are, they won't be as hard to get done as these two babies must have been. They deserve everything they're both going to get.

So does Chris Noonan, who directed my pick for Best Picture. I can't wait for his next movie. But as wonderful as *Babe* was, it was the concept that soared the highest for me.

Mel Gibson gets my vote for *Braveheart.* Why? Because even though I find fault with some of the storytelling, the execution of the film was simply phenomenal. The battle sequences were dazzling, the sense of time and place and pain beautifully delivered.

There is a myth, mostly propagated by directors, that the best picture has to also be the best-directed picture.

B.S., said he, daintily.

Five weeks till the Big Event. By then the Monday-morning quarterbacks will have recovered, regrouped, explained what the nominations meant and who the Oscar winners will be. Believe nothing. ▬

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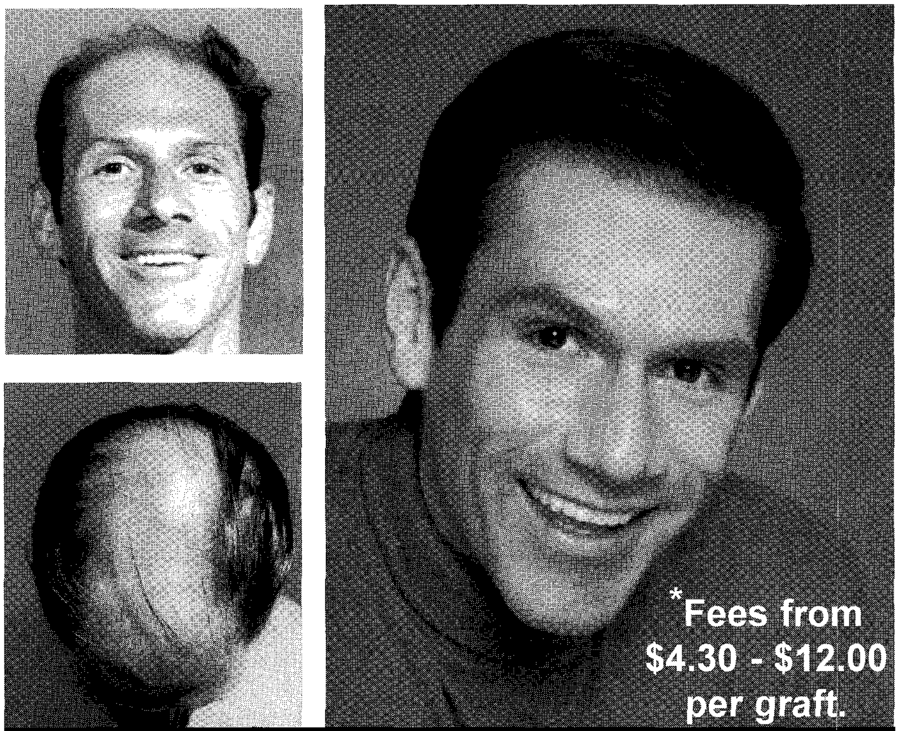

Patient P.H. before and seven months after one session of 1745 grafts

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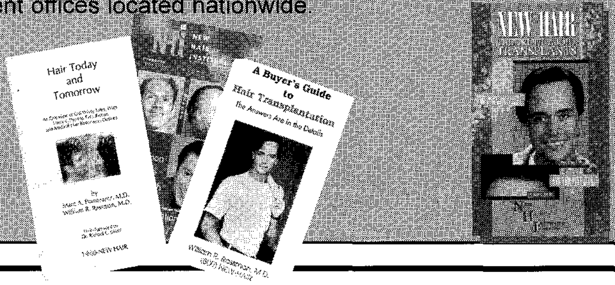
The facts are free. NHI's books and video provide a wealth of information on the hair restoration process. After reviewing our informative material, please call to schedule a confidential physician consultation at any of our convenient offices located nationwide.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PRIMARY CULPRIT

An Analysis of A Novel of Politics

Who is ANONYMOUS?

IN HIS GLEEFUL ASSESSMENT OF *Primary Colors, Newsweek's* Mark Miller reports that the person who wrote it "had both real inside knowledge and a dead-on eye. . . . Clinton ('Jack Stanton') is captured perfectly." White House senior aide George Stephanopoulos, says Miller, is "obsessed with the book. The president's aide is startled by how his character's thoughts . . . mirror his own." Miller, who spent a year inside the Clinton camp and witnessed many of the same scenes "Anonymous" called fiction, wonders aloud, "How did the author know?"

Of course, the real question, at least the one that has continued to obsess Stephanopoulos as well as his colleagues as well as every journalist who has ever written about them, is, *How can we know the author?*

We can. And I do. But we'll get to that.

I approach the question as a literary scholar who has often been called upon to sort out exactly this kind of attributional ambiguity. Recently, media attention was focused on my attribution, to Shakespeare, of the anonymous and previously unascribed "Funeral Elegy [for] William Peter" (London, 1612). Some reports credited new computer technology with having finally proved my hypothesis, first ventured in 1989; and indeed, without some electronic assistance, authorship could not have been established to the satisfaction of a justifiably skeptical Shakespeare Establishment. And so it was natural to ask, as *New York* did: If the computer can determine the authorship of a poem written 400 years ago, can't it identify the author of a modern novel like *Primary Colors*?

No. The computer is only a tool: It cannot by itself distinguish Shakespeare from Schlitz beer, or Buckley from Buckwheat. But attributional study has indeed come a long way in recent years. With electronic assistance, we can now establish the authorship of many anonymous texts beyond a reasonable doubt—and *Primary Colors* is a case in point. The elaborate cloak of anonymity in which "Anonymous" dressed himself—or herself—rather quickly came to resemble the fabled emperor's new clothes. Christopher Buckley, speaking to the

A few weeks ago, Vassar English professor Donald Foster astonished a meeting of the Modern Language Association, demonstrating with the aid of computer analysis that a little-known 578-line elegy must have been the work of William Shakespeare. *New York* asked him to take a crack at *Primary Colors,* the anonymously written *roman à clef* about the Clinton administration that sits atop the New York *Times* best-seller list and was just sold to the movies for $1 million. After sifting through hundreds of thousands of words written by more than a dozen suspects, Foster concludes that only one of them could have written it.

Washington *Post,* praised the book for its politics as well as for its witty, Clinton-bashing prose. "I'm predicting," he said, "that eighteen months from now, there'll be fourteen books by Anonymous." That's no longer very likely. In fact, I doubt there'll be any new books by Anonymous.

THE NOVELIST

Cartoony, chunky, cottony, crackly, giddy, dorky, jittery, mushy, scruffy, slushy, squishy, sleazy, snarly, talky

THE COLUMNIST

Clunky, flunky, fluttery, giddy, jittery, loony, lumpy, mushy, scruffy, semi-dorky, slushy, squishy, sleazy, slouchy, smarmy, talky

In seeking to establish who wrote *Primary Colors,* the first task is simply to give the text a close reading, to see what can be gleaned, or inferred, concerning the author's identity. And indeed, Anonymous lets us know a good deal about his sense of himself, his way of looking at the world, his purpose in writing.

If *Primary Colors* is an insider's story of the 1992 Clinton campaign, it is also principally a tale of disillusionment, of resentment. Campaign aide Henry Burton, narrator of the story and a stand-in for both Stephanopoulos and the author, seems deeply ambivalent about Bill Clinton, his admiration mixed with anger and disgust. As described by the author, the Clinton/Stanton figure makes you mad. In fact, someone should punch him. In fact, someone *does* punch him: The Hillary/Susan figure smacks him right in the kisser on page 122. This from a woman who could "come after your scrawny little ding-a-ling with a pair of garden shears." Clinton/Stanton had it coming to him. Hillary/Susan then goes after the ding-a-ling of the narrator in another fashion altogether, slipping into his room one night for a sweet hour's revenge on her philandering husband. Where, then, does the "inside story" of Clinton's marriage and political campaign shade off into a smear by innuendo? One thing is clear: This is not so much a "tell all" exposé as an all-out assault on the Clintons, by someone who somehow feels betrayed.

The author also seems to have some issues about blacks and women. There are only two kinds of blacks in *Primary Colors*: good ones and bad ones. Henry/Stephanopoulos is a good black. The book opens with Henry's observation that Stanton "was a big fellow, looking seriously pale on the streets of Harlem in deep summer. I am small and not so dark, not very threatening to Caucasians; I do not strut my stuff." The moral of *Primary Colors* (if morals are to be found) is that liberal politicians are bad news for good blacks. In the closing chapter, Henry vomits, then rejects Stanton in a wave of sheer disgust.

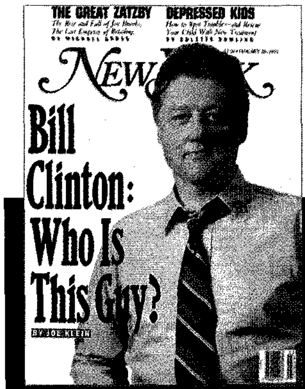
There are also only two kinds of females in *Primary Colors:* bitches and bimbos. Jack Stanton is married to one kind while chasing the other. But here, too, Henry is ambivalent. Apart from his one-night stand with Susan, Henry has a brief fling, with the vaguely asexual Daisy. She pulls off her shirt and asks for sex: " 'I'm practically a guy . . . up top,' she said. She did have a nice—pert, sexy in a businesslike way—bottom. 'Okay,' says Henry. '*The Abyss.*' " Henry finds most women unappetizing, or frightening. For example, there's Libby, a 250-pound women's libber, who points guns at men's crotches and threatens to blast away their genitals.

Though Henry and his creator, Anonymous, both love to use the F-word whenever possible, they both have trouble imagining anyone actually performing it. The sexual liaisons between Henry and Susan and Henry and Daisy are so totally unconvincing that Henry himself can hardly believe

BY JACOB WEISBERG

REVENGE FANTASY

Primary Colors is quintessential Klein: bitter about Clinton, obsessive about race.



On page 158 of *Primary Colors,* candidate Jack Stanton, sinking like a stone as a result of the "Cashmere McLeod" adultery scandal, runs into Jerry Rosen, a fast-talking neoliberal columnist for *Manhattan* magazine. Rosen, bundled up for the New Hampshire winter, is described as looking "ridiculous, as if his mother had just dressed him for school." In the brief scene that ensues, Stanton tries to convince Rosen, his leading media sympathizer, that despite plunging primary poll numbers, his campaign is still alive.

" 'I *hope so,* Governor,' Rosen said, opening up a little—then shutting down again abruptly, looking quickly around to see if any of his colleagues had caught his moment of weakness."

Driving away, Stanton gives his assessment of Rosen: "Asshole."

Members of the shuttle set immediately recognized "Rosen" as a wicked send-up of *Newsweek* columnist Joe Klein. Klein, relentlessly enamored of Clinton the candidate when he wrote the "National Interest" column for *New York,* subsequently became disenchanted with Clinton the president, trashing him in hyper-highdudgeon pieces like the "Politics of Promiscuity" essay he wrote for *Newsweek* in 1994. Anonymous mercilessly lampoons the mercurial Klein. So in the Washington parlor game of who-wrote-the-book, everyone who recognized Rosen's real-life model—and who determined that Klein was incapable of such caustic self-mockery—immediately discounted him as a suspect.

Viewed in the wake of Professor Foster's unmasking, Jerry Rosen looks like something else: a brilliant false clue and a shrouded mea culpa for Klein's early, important flackery of candidate Clinton. And once you start suspecting Klein, his clandestine signature becomes more and more evident: the deep knowledge of and focus on New York, the somewhat overheated neoconservative views on race (which, when he wrote for this magazine, made him a bête noire, as it were, of the left), the obsession with Mario Cuomo. Who but Klein would have devoted so much space to parodying the self-importance and incompetence of Mayor David Dinkins (Richmond Rucker), a virtual nonplayer in the 1992 presidential campaign?

Early in the book, Rosen explains to Henry Burton, the novel's black protagonist, why "Orlando Ozio" (Mario Cuomo) would make a disastrous presidential candidate. "He can scream at me. I'm from Brooklyn . . . Wait until the guy from the Concord *Monitor* gets his first six A.M. screaming phone call, 'You're an assassin, a fucking assassin!' " That sounded awfully familiar. When I interviewed Klein about Cuomo's telephone etiquette a few years ago, I remember, he conjured up the same scenario and used the same phrase ("fucking assassin").

There are some other clues of a nonlinguistic nature. A key figure in *Primary Colors* is "Daisy Green," modeled on Clinton media consultant Mandy Grunwald. The portrait is the most sympathetic in the book, and an odd one, given that Grunwald is not, shall we say, universally beloved. Most people found it so strange to read a flattering portrait of her—in a vicious satire, no they happened. Together with campaign director Richard Jemmons/James Carville (who “looks like he was sired during the love scene from *Deliverance*”), Henry finds candidate Stanton’s weakness for a “hairslut” utterly perplexing. The two men lie on Henry’s hotel bed, chuckling over Stanton’s weakness for Cashmere McLeod, who looks “hilarious: truck-stop pinups.” Stanton’s bimbo “had breasts, that was clear enough. But the rest of her body remained a mystery, as did the quality of her mind.” The suggestion that *Primary Colors* was written by a woman—novelist Lisa Grunwald, New York *Times* columnist Maureen Dowd, or indeed any woman—is perhaps thinkable, but not very likely.

Primary Colors exhibits a lot of journalistic inside baseball, and the writer is clearly an avid fan for one side: In the world of *Primary Colors,* no one can get accurate and fast-breaking news except from the Washington *Post* and its affiliates. On the road, in piney-woods country, Henry must have the *Post* faxed to him or else settle for the “thin, unsatisfying” New York *Times.* Henry opines that the *Times*’s “speculative articles” seem “dense.” One *Times* reporter is “better known for oenophilia than initiative”; another suffers from Ivy League envy; another “always tapped the purest—if not quite the freshest—vein of conventional wisdom.” And the *Post*? “The *Post* was always a beat ahead of the others when it came to nuance and minutiae.”

Yet no journalistic enterprise is more potent—or more to be feared by liberals—than those damned conservative pundits who write for *Newsweek* (which the Washington Post Company owns). At one point, Henry whines that *Newsweek* “buried us with a derisive piece called ‘The Anatomy of a Flameout.’ ” Just two words from George Will are enough to sink Stanton in the opinion polls; one piercing question from Will leaves the Stanton team “badly damaged.” Meanwhile, *Newsweek*’s rival, *Time,* harmlessly collects dust in Mama Stanton’s “magazine rack, next to the La-Z-Boy,” together with the *Smithsonian.*

Such observations as these are what literary scholars would call “internal biographical evidence.” From such evidence one might hypothesize that the author of *Primary Colors* is a gay white male who writes for *Newsweek* or the *Post,* and who wishes to tutor blacks in what’s good for them. But this is to infer too much too quickly. The *Newsweek* promotions embedded in the text could be a red herring, a false lead planted there to put canny readers off the scent. And Henry’s persistent difficulties with heterosexual desire may be an anti-gay joke, or even an anti-black one: Throughout *Primary Colors,* blackness is the visible sign of a freak, of defective manhood: “ ‘Where are you staying?’ she whispered, her lips and a tiny hint of tongue on my ear. ‘Uhhh, . . . L’Afrique,’ I said. ‘That’s the faggot hotel,’ she said, pulling back.” Anonymous may share nothing of Henry’s sexual ambivalence: The caricature may represent only a conscious satire on the liberal white politico (not really white, and not “manly”). Then, too, *Primary Colors* is dedicated to the author’s anonymous partner (“For my spouse, living proof that flamboyance and discretion are not mutually exclusive”), which could point the reader away from—or toward—a gay author. But his political persuasions are clear enough.

The internal biographical evidence is inconclusive, too slight to supply us with an attribution. One must hunt for external evidence: Who could have written such a book? Whose whereabouts and circle of friends, and publishing record, seem to fit those of Anonymous? But here we hit a brick wall, which is precisely the problem: The Washington *Post* has suggested no fewer than 35 plausible candidates, each one of whom denies having had anything to do with the book. Who, then? And if the Washington *Post*—the *Post!*—can’t discover who wrote the book, who can?

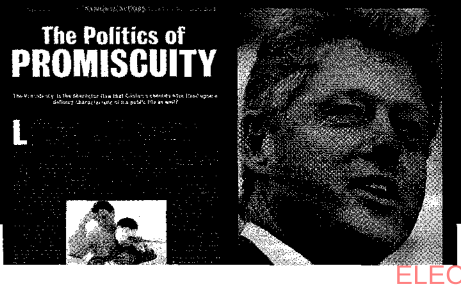
Perhaps anyone—anyone, that is, with a computer and access to electronic databases. Last week, *New York* supplied me with blocks of electronic text from what were then the leading suspects (*New Yorker* political writers Sidney Blumenthal and Michael Kelly; humorist Christopher Buckley; Lisa Grunwald, novelist and sister of former Clinton aide Mandy Grunwald; the *Times*’s Maureen Dowd; *New Republic* columnist Michael Lewis; Erik Tarloff, screenwriter and husband of Clinton adviser Laura Tyson; “Doonesbury” cartoonist Garry Trudeau), together with the novel’s first 30 pages. To begin, I scanned the *Primary Colors* file, flagging 400 of Anonymous’s most uncommon words (*seriously, threatening, Caucasian, strut . . .*). Search-and-retrieval software did the rest, locating which authorial cross-sample most closely matched the diction of *Primary Colors.*

less—that their suspicion (and mine too) fell upon her sister, the novelist Lisa Grunwald. But Joe Klein resolves this problem. He and Grunwald are close friends.

One other item. In early January—a few weeks before the book came out—I ran into Kathy Robbins, agent for the novel (and for Joe Klein). I told her I’d just written a favorable review and asked why the writer didn’t wish to be known. She wouldn’t give away much, but she did say that “he” wanted the book to be judged on its merits, not on the basis of who he was. I dismissed this as disinformation. But in retrospect, it makes perfect sense. Everyone knows Klein is bitter about Clinton. A novelistic expression of his sentiments would have been greeted with automatic skepticism, as are most novels by journalists. As Anonymous, he gave his views a fresh shot.

I happened to have dinner with Klein and a few other journalists in Des Moines on the eve of the Iowa caucuses last week—before I read the accompanying article. Someone at the table asked Klein whether he wrote it. *Sure I wrote it,* Klein said sarcastically, *on top of my weekly column and commentaries for CBS.* In other words, a perfect nondenial denial. Of course, if Klein had just done the celebrated $1 million film-rights deal (not to mention the six-figure book-royalty sum he’ll get), he might have offered to pick up the check.

But then, it was a big check, and that would have been a giveaway.



Seduced (far left): New York, January 1992. Abandoned: Newsweek, May 1994.

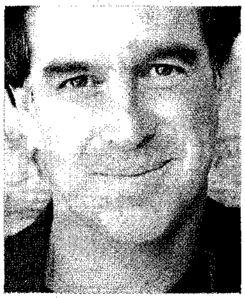
THE *PRIMARY* SUSPECTS

By last week, the dozens and dozens of possible authors of *Primary Colors* had been whittled down to a handful. Below are those who were still considered the most likely suspects.

Novelist and sister of former campaign aide Mandy.

Comic novelist and editor of Forbes FYI.

New York Times *op-ed political columnist.*



“Doonesbury” *cartoonist.*

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The results were discouraging: Per 10,000 words of text, none of the candidates registered a singularly high usage of the flagged words. No obvious matchup. Having little else to go on, I asked *New York* for more text from *Primary Colors,* for longer cross-samples, and for new candidates. I received extracts from Thomas Caplan, a novelist and college roommate of Clinton's; *Newsweek* writers Peter Goldman and Mark Miller; syndicated columnist Molly Ivins, rumored to be political consultant Paul Begala's ghost; *Times* reporter Elizabeth Kolbert; and novelist Marylouise Oates, conveniently married to Democratic consultant Bob Shrum.

None looked like the author. Quite apart from vocabulary, none of the available candidates *sounded* like Anonymous. Few shared the in-your-face aggressivity of *Primary Colors.* Oates's writing seems too sincere, indeed, too *chaste,* and Grunwald's too thoughtful. Buckley's prose is far more fluid than that of Anonymous, with consecutive parenthetical phrases, branching syntax, fewer fragments. None of the candidates shared, in any notable way, the orthographic or syntactical habits of Anonymous, and none seemed to share his fixation on race and aggressive women.

There were, of course, some false leads. Kelly and Anonymous have in common a few distinctive words and phrases (*reedy, rabbity, machine-gun nests*), and they both coin words beginning with *un-* or *quasi-.* Like Kelly, Anonymous habitually refers to buildings, walls, halls, as "cinder-block," without which term Anonymous is often at a loss for descriptive adjectives when speaking of architecture. The two authors have also, in some places, a similar cadence: "standing up, standing over the table, hands on the shoulders of two of the students, leaning over the table" (*PC*); "leaning half out of windows, perched on roofs, standing on bumpers" (Kelly); "sycophancy frays the nerves, clogs the arteries" (*PC*); "surrounded by aides and sycophants . . . One clogged and broken main" (Kelly). In addition, Michael Kelly and Maureen Dowd—friends who have written collaboratively—have mutually a few words or phrases in common with Anonymous, such as "Elvis sideburns," that do not appear in the other samples. But Kelly didn't pan out. His overall lexical correlation with Anonymous was not high, and there were many obstacles to a Kelly attribution, such as a terribly high frequency of *the,* a word appearing far more often in Kelly's work than in *Primary Colors* or in the work of the other candidates. Anonymous may have read *Martyr's Day,* Kelly's book on the Gulf War, but it cannot be shown that Kelly actually wrote *Primary Colors.*

Lisa Grunwald was among the last to be ruled out. She shared with Anonymous a few words not found in any of the other cross-samples—*cracker, firefly, misty, re-*

flexively, underpants—and there were a few interesting collocations, such as "traces of light" (*PC*) and Grunwald's "the light traced." Like Anonymous, Grunwald often mentions the touching of elbows and shoulders; like Anonymous, she often describes clothing in lavish detail. But there were too few similarities to identify Grunwald with Anonymous.

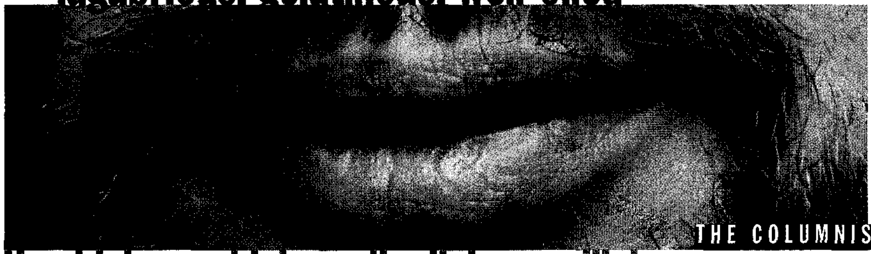
At this point, I nearly gave up. The problem wasn't that Anonymous was an especially tough nut to crack—the distinctive features of his language and prose style are easily observed—but with only 14 candidates eliminated and 21 yet to go, there seemed little chance that I could identify Anonymous before he or she was exposed through other means.

Next, I tried Joe Klein, whose recent columns for *Newsweek* seemed like the next-best place to search—even though the Washington *Post* had given 50-to-1 odds against Klein's authorship.

Joe Klein wrote *Primary Colors.*

THE NOVELIST

Darkish, dullish, puckish, smallish, warmish, slimetudinous, vertiginous, lugubrious, gelatinous, well-oiled



THE COLUMNIST

Hawkish, puckish, radicalish, smallish, wonkish, rectitudinous, oleaginous, lugubrious, gelatinous, well-greased

Klein more than doubles those other fourteen candidates in his lexical overlap with the vocabulary of the novel. And while no single word or group of words establishes Klein's authorship, the profile of his active vocabulary forms a matrix closely matching that of Anonymous. All writers have at their disposal thousands of words that they simply do not use. Words drift in and out of an author's active lexicon. But at a given point in a writer's career, he or she tends to use many of the same words repeatedly, even when moving from one kind of text to another. This is precisely what we find happening with Anonymous and Joe Klein. He tends, for example, to favor the same adverbs used habitually by Anonymous, especially *entirely, fiercely, incredibly, mortally, particularly, precisely, profoundly, reflexively, relentlessly, seriously, subtly, surprisingly, ultimately, utterly, vaguely, wistfully.* Both Klein and Anonymous love unusual adjectives ending in *-y* and *-inous:* thus *cartoony, chunky, cottony, crackly, dorky, snarly* (*PC*); *loony, clunky, flunky, fluttery, lumpy, semi-dorky, slouchy, smarmy* (Klein); *giddy, jittery, mushy, scruffy, squishy, sleazy, slushy, talky* (both); *rectitudinous, oleaginous* (Klein); *slimetudinous, vertiginous* (*PC*), *gelatinous* (both)—to name but a few.

Like Anonymous, Klein likes adverbs made from *-y* adjectives: *crazily, eerily, goofily, handily, huffily, juicily, scarily, spottily, uncannily* (etc.). Both Klein and Anonymous add letters to their interjections: *ahh, aww, naww.* Both love "modes": *listening mode, opaque mode, mega-explain mode, filial mode, mega-vulture mode* (*PC*); *uplift mode, crisis mode, campaign mode* (Klein). Likewise, "styles": *outdoor-stadium style* (Klein) *hunting-lodge-style, faux-plantation-style* (*PC*). Anonymous makes repeated use of the same otherwise uncommon adjectives being used by Klein in his *Newsweek* column during the period in which *Primary Colors* was written (e.g., *elusive, flagrant, giddy, lugubrious, plaid, preemptive, reflexive, steaming, tribal*), and often in similar contexts, as when Anonymous, like Klein, describes a primary campaign as "larval." Among more common words, Anonymous and Klein select the same few for drumbeat repetition (e.g., *comfortable, uncomfortable, embarrassing, embarrassment, explosive*). Both Klein and Anonymous love to coin words beginning in *hyper-, mega-, non-, post-, quasi-*, and *semi-*. (Klein, like Anonymous, coins more words using these prefixes than all of the other authors combined.) So, too, for words ending in *-ish:* thus *hawkish, puckish, radicalish, smallish, wonkish* (Klein); *darkish, dullish, puckish, smallish, warmish* (*PC*); and many more—no one else in the sample comes close. A few coinages (e.g., *unironic*) appear in both Klein and Anonymous but nowhere else, not even in your dictionary. So, too, for peculiar usage, such as *riffle,* which is used by Klein and Anonymous to mean "rifle" or "rustle" (a usage for which the *Oxford English Dictionary* supplies no instance in the past thousand years); and shared slang, like *gazillion,* used by Klein and Anonymous but appearing in no other cross-sample.

Klein, like Anonymous, is particularly inventive with compound words and adjectives. There's *melanin-deprived* (*PC*) and *gadfly-deprived* (Klein); *well-oiled* (*PC*) and *well-greased* (Klein); *not-very-convincing* (*PC*) and *not-so-funny* or *not-so-modest* (Klein). And while there are a number of compound adjectives used by Anonymous that appear elsewhere only in my Klein cross-sample (*glad-hand, high-minded, nose-count, plate-glass, road-testing, sky-blue,* et al.), one of the most distinctive features of the Klein-Anonymous manner is its sheer fecundity of compounds, the lengths to which words are playfully strung out: Klein likes to create such verbal constructions as "triple-back-over-somersault-and-pander-pirouette" and "Scare-Seniors-to-Death strategy"; so, too, does Anonymous, who often links as many as twelve or fourteen words into one long compound.

Once the computer has pointed us in

New Yorker *political writer.*

Novelist and wife of Clinton consultant Bob Shrum.

New Republic *and* Times *writer.*

Screenwriter, married to Clinton adviser Laura Tyson.

Novelist and college roommate of Bill Clinton.

Photographs: top to bottom, Aida Atallah; Scott Downie/Celebrity Photo; Michael Grecco/Sygma; AP/Wide World Photos; Thomas Victor.

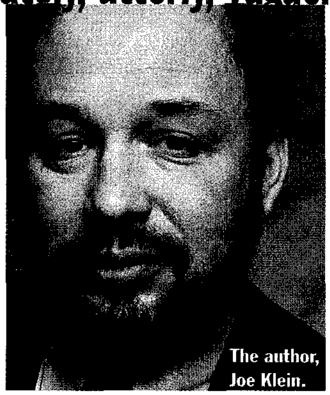
the direction of Joe Klein and we begin to compare his work with that of Anonymous, the affinities between *Primary Colors* and Klein's *Newsweek* column emerge in full bloom. Anonymous, like Joe Klein, loves the colon, loves to play with it: thus. And: thus. For emphasis, in both writers: fragments galore. Like Klein, Anonymous loves dashes that bracket—usually—an adverb or adverbial phrase, or that stand on their own: Precisely. Anonymous, like Klein, likes short sentences beginning "And then" or "And so," and short ones ending in "sort of": "This was, sort of" (*PC*). "Howard was legendary himself, sort of" (*PC*). "Well, sort of" (Klein). "Fort Greene is booming, sort of" (Klein). Both Klein and Anonymous capitalize phrases for special emphasis: "World's Most Obscure Universities Tour" (*PC*); "Religious Right and Lifestyle Left," "Not a Politician" (Klein) etc. Both indulge themselves in the same ungrammaticisms: *kind of enjoyed, kind of chuckled* (*PC*); *kind of intrigued, kind of hoping* (Klein). Both will run words together for cuteness: *mumblemumblemumble* (Klein); *okayokay* (*PC*). Both prefer *fella* over *fellow.* Both like the same pejorative epithets: *shitbucket, slimebucket* (*PC*); *gutbucket* (Klein).

THE NOVELIST

Fiercely, mortally, precisely, profoundly, reflexively, relentlessly, subtly, surprisingly, ultimately, utterly, vaguely, wistfully

THE COLUMNIST

Fiercely, mortally, precisely, profoundly, reflexively, relentlessly, subtly, surprisingly, ultimately, utterly, vaguely, wistfully


The author, Joe Klein.

Photograph by Isaiah Wyner.

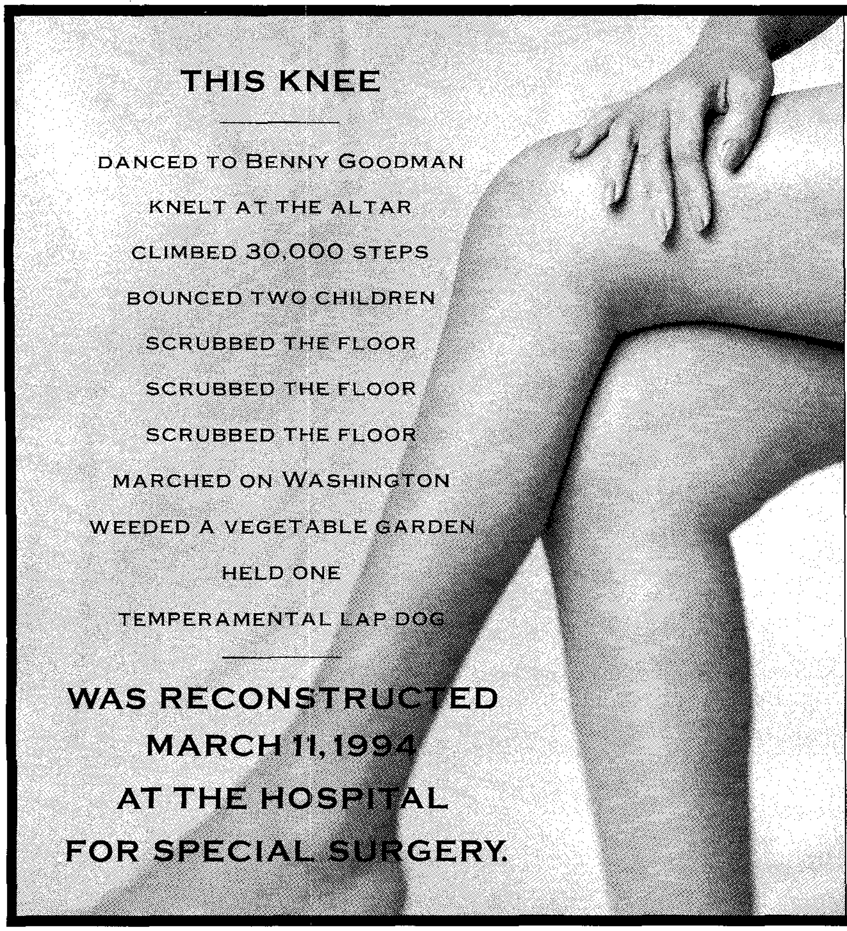
Anonymous meditates repeatedly on the meaning of a nuanced handshake, beginning in the second paragraph of the novel:

We shook hands. My inability to recall that particular moment more precisely is disappointing: the handshake is the threshold act, the beginning of politics. I've seen him do it two million times now, but I couldn't tell you how *he does it, the right-handed part of it—the strength, quality, duration of it, the rudiments of pressing the flesh. I can, however, tell you a whole lot about what he does with his other hand. He is a genius with it. He might put it on your elbow, or up by your biceps.*

And here's Klein, from his February 12 column of this year:

Call me stupid, but I've just figured out how to shake hands with Bob Dole . . . Nixon was one of the few who knew, from the start, how to shake hands with him: left-handed. So I tried it. And it changed everything. For once, Dole and I were looking each other in the eye. His grip was strong (he worked for years to rebuild that strength). And he shot me a surprised, delighted look: you finally got it, kid. There is, of course, a metaphor here.

Both also like to observe observation itself: "Listening [to


THIS KNEE

DANCED TO BENNY GOODMAN
KNELT AT THE ALTAR
CLIMBED 30,000 STEPS
BOUNCED TWO CHILDREN
SCRUBBED THE FLOOR
SCRUBBED THE FLOOR
SCRUBBED THE FLOOR
MARCHED ON WASHINGTON
WEEDED A VEGETABLE GARDEN
HELD ONE
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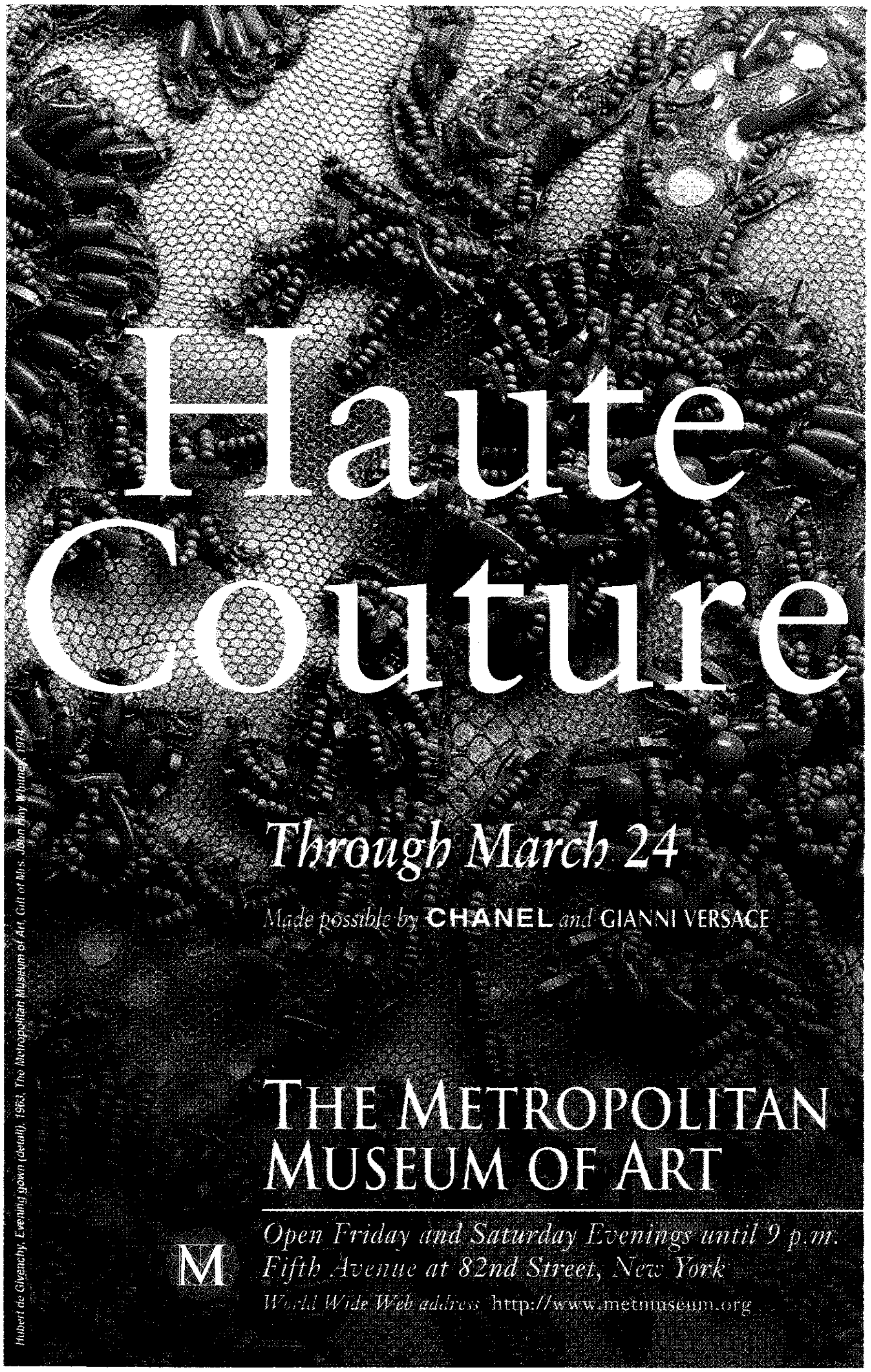
Stanton] is an intense, disconcerting phenomenon" (*PC*); listening to Steve Forbes is "a painful, awkward, stultifying experience," while "watching [the Million Man March] was a moving, engrossing, depressing experience" (Klein).

Anonymous describes Jack Stanton with irony that draws on Joe Klein's description of God, or vice versa. Klein, on God: "It's the Big Guy. . . . He loves you. You are bathed in His light." Anonymous, on Stanton: "He was a big fellow. . . . He is interested in you. He is honored to meet you." Anonymous even borrows clever plot ideas from the *Newsweek* columnist. Klein: "Inevitably, some rectitudinous soul will have to admit, 'Yes, I tried snorting cocaine. It was an incredibly stupid thing to do.' " In *Primary Colors,* Stanton's not quite rectitudinous—indeed, slimetudinous—opponent, Freddy Picker, does just that. Most important, Anonymous thinks like Joe Klein: He has read Klein's *Newsweek* commentaries on race, and he thinks it's pretty smart stuff. Good blacks are hardworking, middle-class, nonthreatening. Bad blacks need quotas, affirmative action, welfare, gerrymandering.

But Joe Klein has already denied having written *Primary Colors.* Well, sort of. Fortunately, professional journalists like Klein do care about facts. It's their stock in trade. When it's a matter of record, a journalist may equivocate, but it makes him squirm to lie baldly. Interestingly, of the 35 candidates polled by the Washington *Post,* Joe Klein's denial was the most equivocal: "I am Spartacus. All of us who are accused of this should stand up and say, 'I am Spartacus.' And share the royalties." (Well, maybe not the royalties after all.) Spartacus—for those who aren't up on the little classical and mythological allusions that Klein and Anonymous tend to slip into their prose here and there—was a gladiator who led a successful revolt against the decadent Romans in 73 B.C. He became a legend in his own time, as well as the subject of a Stanley Kubrick movie. It is because Joe Klein longs to be Spartacus that he wrote *Primary Colors.*

William Shakespeare in 1609 remarked on the difficulties of remaining anonymous once one's style has become a matter of public record: "Why write I still all one, ever the same,/ And keep invention in a noted weed,/ That every word doth almost tell my name?" So, too, for Joe Klein. In *Primary Colors,* every word doth almost say: "Klein." But then, Anonymous has a compulsion to let us know that we have a Spartacus in our midst. Take that opening, for example. Klein's *roman à clef* begins with a private joke, one that Anonymous thinks his readers, at least those untutored in German, will overlook: "I am *small* and not so dark," he says. Read: "I am *klein*—and I'm not really black." ■



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Hubert de Givenchy, Evening gown (detail), 1963. The Metropolitan Museum of Art, Gift of Mrs. John Hay Whitney, 1974

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KIDS SAY THE DA

Everyone knows what's wrong with the city's schools. But what's right with them? An unprecedented poll, released exclusively to *New York*, asks a scientific sample of students what *they* think, and guess what? The kids are overwhelmingly upbeat. A portrait of New York's schools you're not likely to get from the papers. By Michael Tomasky

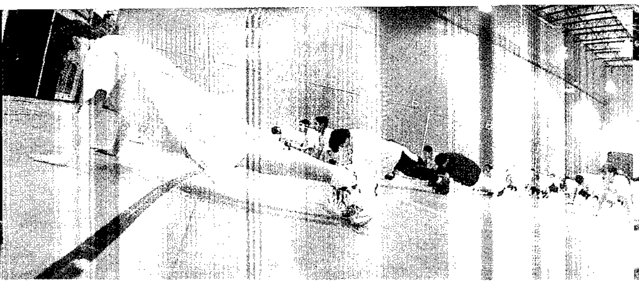
RNEDEST THINGS

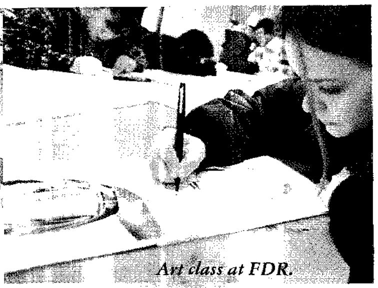
A change of classes at Brooklyn's FDR High School, in Bensonhurst, around 2 p.m. on February 13.

We know the horror stories. The teacher who ran off with the 15-year-old girl, the asbestos, then the lead, the metal detectors at the doors, the physically disintegrating walls and roofs (See "All Fall Down," *New York*, February 12). We know our school system is beset by mayhem and indifference. We know all about the petty, niece-nephew-and-cousin-hiring satraps who populate the local school boards. And we know about the political mud-wrestling matches over too many

PHOTOGRAPHED BY KRISTINE LARSEN
FOR NEW YORK

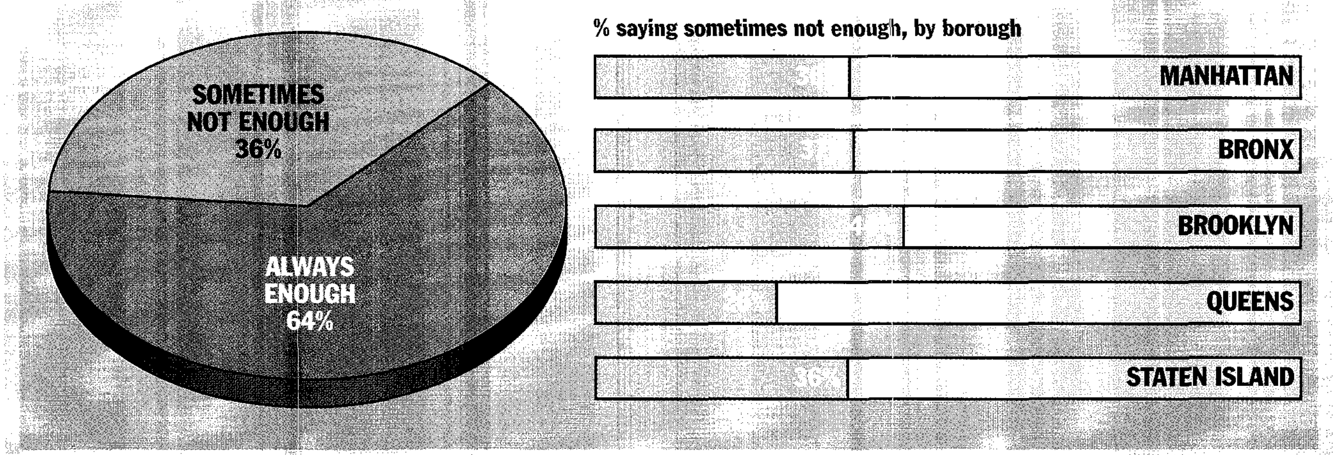
Science lab at Manhattan's Stuyvesant High School.



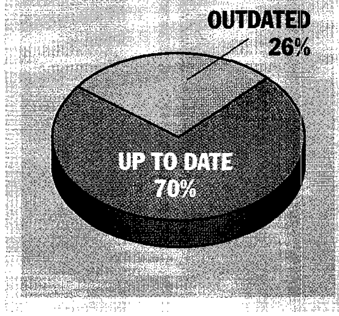


Art class at FDR.

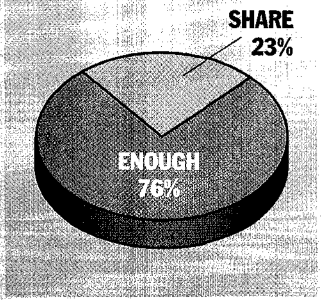
Are there always enough seats for every student in the class?



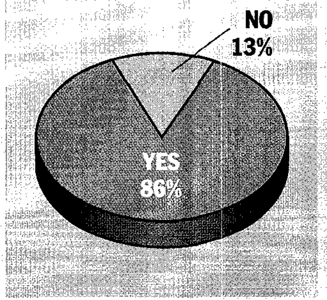
Are the books up to date?



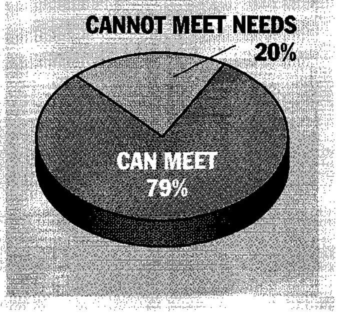
Are there enough books or do some classmates share?



Do you have computers in your classroom or lab?



Is the school building in good enough condition?

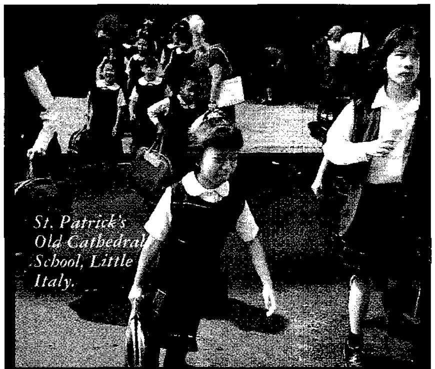


millions of dollars and thousands of bureaucrats to imagine.

The school system that exists in the media and the press releases of politicians is all these things and then some. Meanwhile, 180 or so days a year, a million New York kids get up, put their shirts on, walk in the schoolhouse doors, and try to learn. They're the butterflies on this particular wheel, so even though they can't hold press conferences or resolve the school-governance questions, it seems odd that no one's really ever bothered to ask them their opinions.

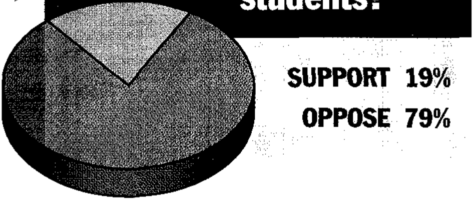
Now, someone has. The not-for-profit group PENCIL, Inc., best known for its Principal for a Day program, commissioned the polling firm Penn + Schoen Associates, Inc., to ask 750 sixth- through twelfth-graders how they feel about the schools: the buildings, the teachers, and the supplies; the drugs, guns, and violence; their hopes and their future plans; and the world beyond the classroom. "There is so much swirling around these kids," says PENCIL president Lisa Belzberg, "we thought, 'Hey, let's hear what they have to say.' "

And guess what? They *like* school, and, though they understand that problems exist, they're pretty optimistic. Fully 88 percent said their teachers are providing them "excellent" or "good" instruction. About half said teachers meet with them individually at least "several times a week." With respect to supplies and the physical plant, they see things a little more brightly than the rest of us do, too. When asked if they think the condition of their building meets their needs, 79 percent said yes. Only 10 percent said they've had to take a class in a room that wasn't actually a classroom. Three-quarters said their books are in good condition, and 70 percent judged the texts up-to-date. Numbers that don't quite conform to the popular image. "I think the data suggest a vitality in these kids you wouldn't have expected,"



St. Patrick's Old Cathedral School, Little Italy.

Do you support or oppose uniforms for public-school students?



Photographs, top: Kristine Larsen(3); bottom, Brian Palmer/Impact Visuals.

Kids rollin' blunts, Washington Square Park.

Computer class at IS 44, Upper West Side.

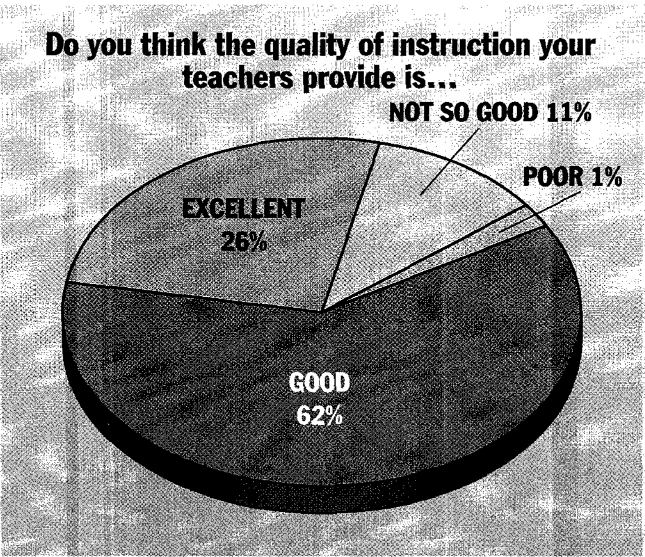
Science class for foreign students, FDR High.

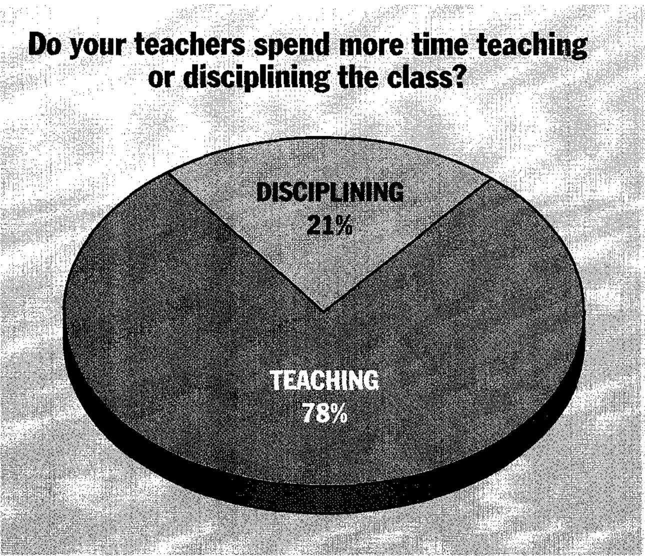
said Doug Schoen, the pollster.

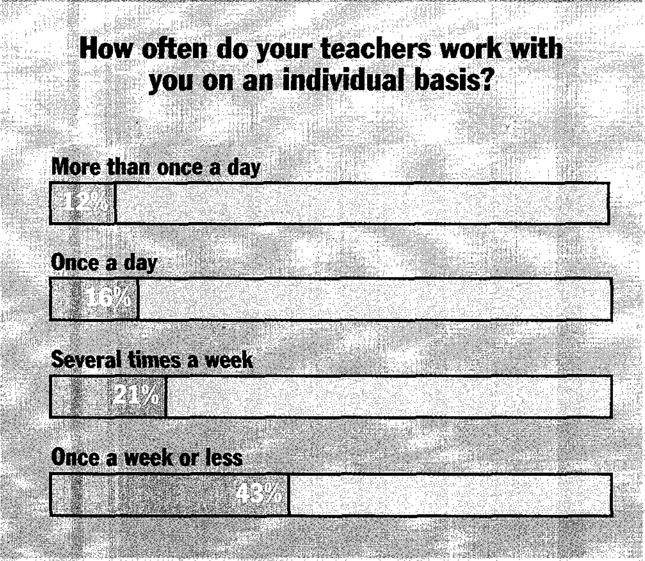
Vitality, of course, is not the same thing as blithe obliviousness. After all, when 79 percent say the buildings are all right, one in five is saying they're not, and that's a large fraction. But the results do suggest that whatever the school system's problems, the kids themselves aren't, as a group, among them. Children, says NYU dean Robert Berne, are "always more positive. People are born optimists, and they have to become adults to become pessimists." Berne adds, too, that frame of reference may be a question here. "If all you know is rotting buildings," as he put it, "then you probably think it's okay."

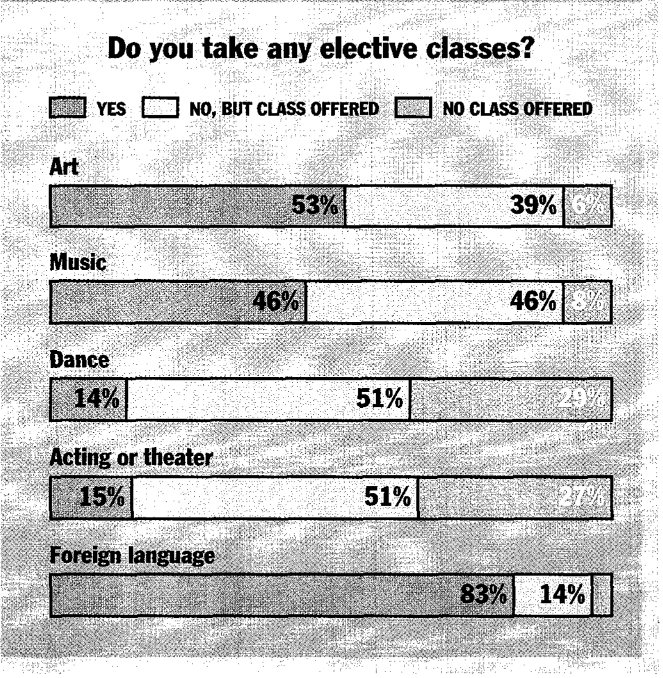
Safety remains a huge issue, of course, viscerally and as a matter of policy. Here again, students have a capacity for seeing both sides. A surprising 91 percent say they generally feel safe in their school. On the other hand, one in five has seen a gun at school, 30 percent have seen or known someone who brought drugs to school, and a depressing 71 percent have seen violent incidents—a fistfight or something worse—in school. This last figure, interestingly, mirrors closely the result of a nationwide survey of students conducted in 1993 by the U.S. Department of Education, suggesting that the New York situation is no worse, if no better, than the national condition.

A rosy scenario? If almost nine tenths say they're getting good instruction, then why are other standard indicators—test scores and the like—so much lower? "The percentage you're saying is happy doesn't reflect" achievement, says education expert Diane Ravitch, bewilderedly. "If they're that happy, why aren't they going to school?"


Do you think the quality of instruction your teachers provide is...

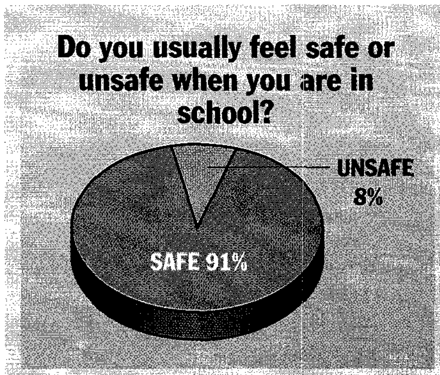

Do your teachers spend more time teaching or disciplining the class?

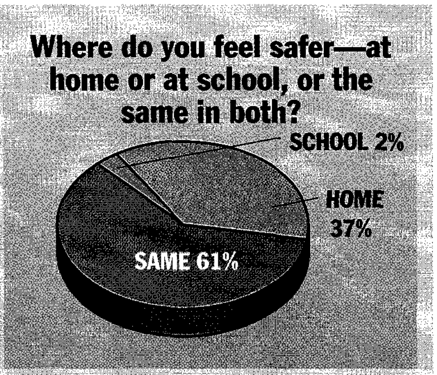

How often do your teachers work with you on an individual basis?

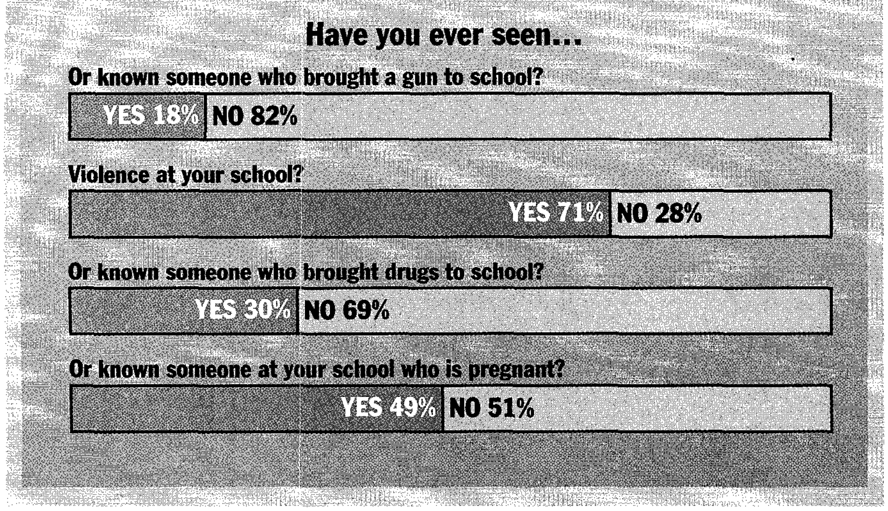

Do you take any elective classes?

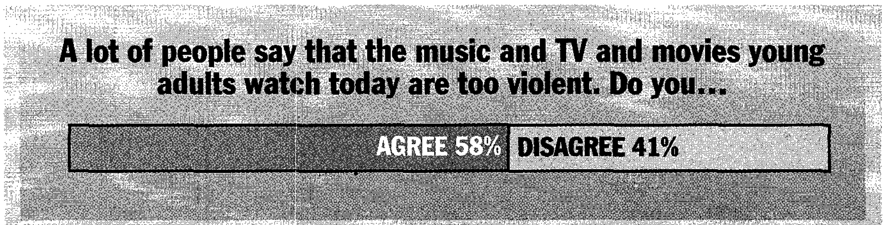
Based on telephone interviews with 750 sixth- through twelfth-graders in New York City conducted by Penn + Schoen Associates February 3 and 4. Sample adjusted to reflect actual school population by grade, borough, and race and ethnicity. Percentages may not add up to 100 because of rounding.

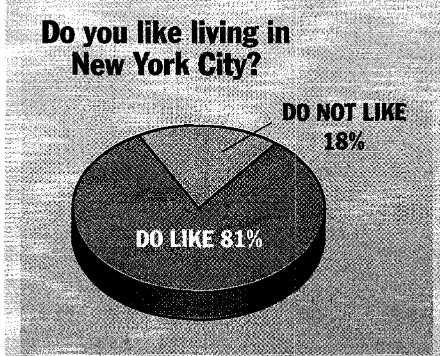
Photographs, left to right: Richard B. Levine; Kristine Larsen(2).

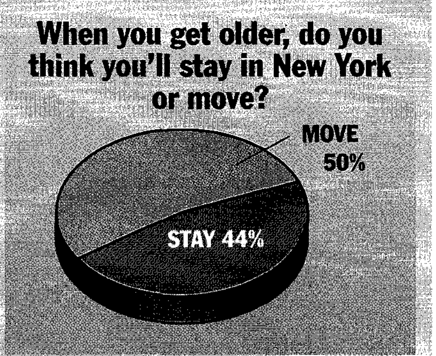


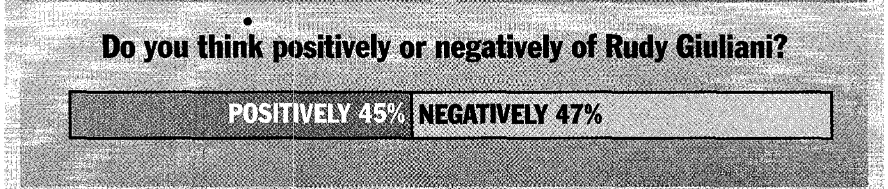


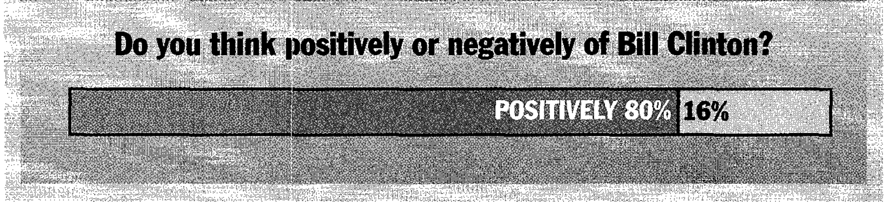




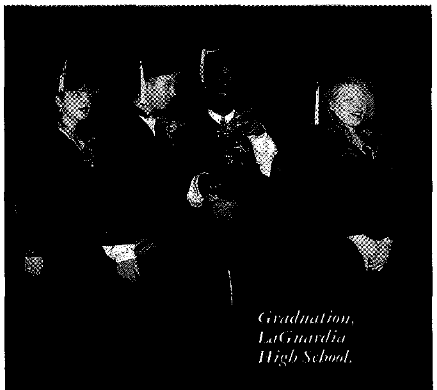


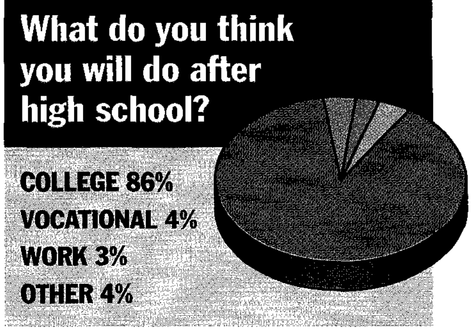






But Noreen Connell, head of the Education Priorities Panel, a coalition of local civic organizations concerned about school resources, says the results affirm her more optimistic view of students. "This is the lowest dropout rate New York City has ever had," she says. "It's about 30 percent. In the 1950s, it was about 50 percent. The problem now is that dropouts can't go out and get a manufacturing job." Perhaps the optimism is one of wishfulness more than reason. For example, 86 percent say they think they'll go to college after they graduate from high school, and fewer than that, in New York or anywhere, really do (the national average is around 60 percent). And half believe kids in private or parochial schools do not get a better education than they do.


Graduation, LaGuardia High School.



Most like living in New York City, but half say they want to move when they get older. (Asians and whites are more likely to want to leave, blacks and Hispanics less likely.) Surprisingly, nearly three fifths say television shows, music, and movies are too violent, and half think something ought to be done about it. And they're not terribly fond of Mayor Giuliani, who comes out 47–45 to the bad, while a solid 80 percent view Bill Clinton favorably.

And finally, it wouldn't be a popular move to try to put uniforms on them: Seventy-nine percent want their Hilfigers and Nikes.

The charts and graphs tell more of the story—all in all, a singular, counterintuitive portrait that should lead not to the conclusion that everything's all right, but that, out of view of most of the rest of us, good things do happen in the schools, and a lot of kids are struggling, and hoping, for the best. ▬

Photograph by Frances M. Roberts.

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NEW YORK POST

DAILY NEWS

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DOWN 19,000

Sales history under News America ownership, effective October 1993.

NEW YORK POST

Source: ABC Publishers Statement July-September, 1995 vs. July-September, 1993.

Every now and then, we get a fashion season like this one, when designers dedicate themselves not to jumping through perverse hoops but to creating the most elegant wardrobe one could hope for. Spring '96 is all about clothes so well made you could wear them inside out. This means clean lines, integrity of craft, and a lack of artifice. Fabrics that stretch and cling and move with the body but never bind, and a clarity that only *seems* simple. All in all, an excellent moment to be a well-dressed woman. Particularly one with a good credit rating.

perfectly right

PHOTOGRAPHED BY
Tyen

STYLED BY
Isabelle Maubert

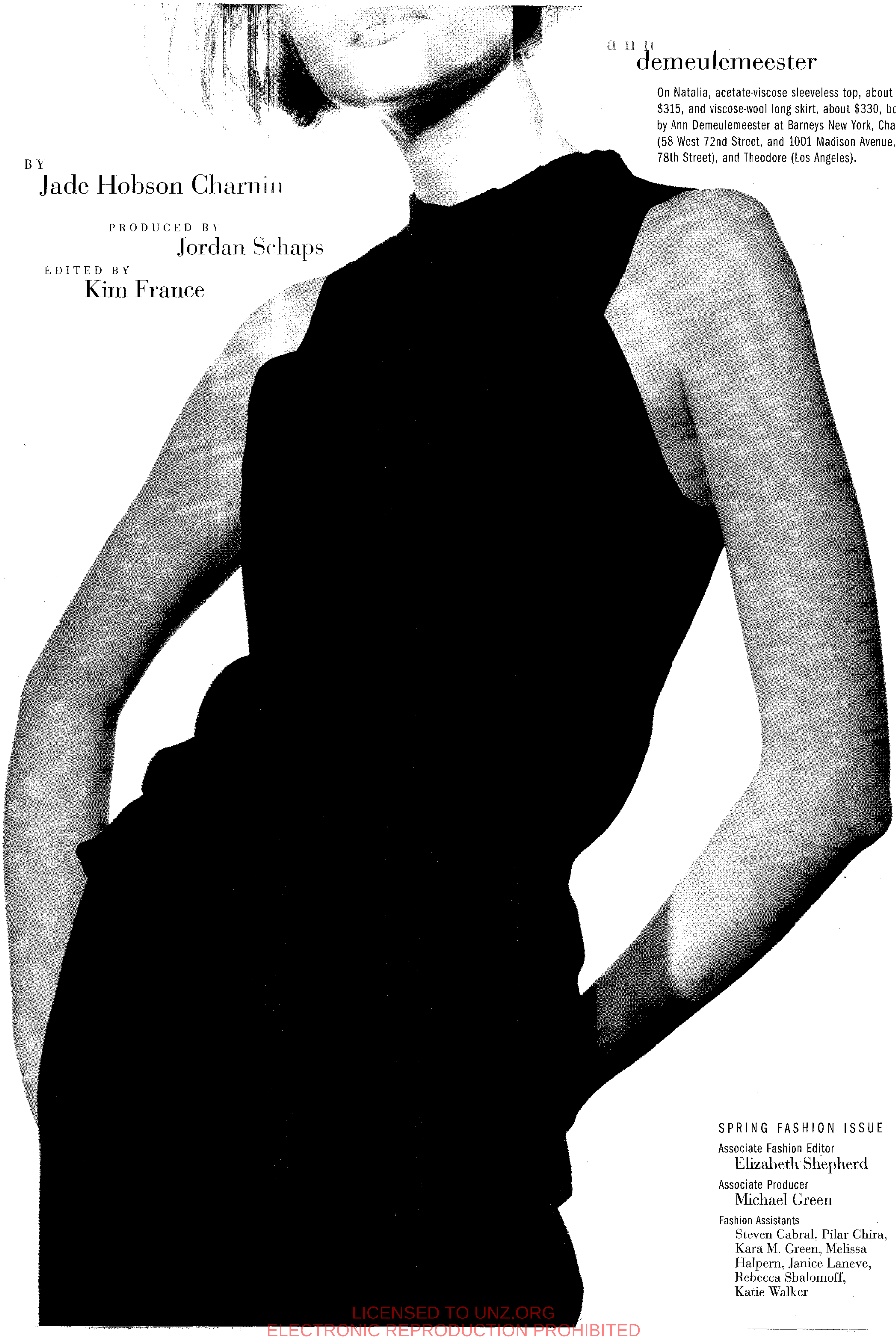
calvin klein

Previous page, on Honor, viscose-jersey dress by Calvin Klein, $1,470 at Bergdorf Goodman, Calvin Klein, NYC (654 Madison Avenue, near 60th Street), Lord & Taylor, Nordstrom, and Saks Fifth Avenue; shoes by Calvin Klein, $245 at Calvin Klein, NYC, Lord & Taylor, and Nordstrom.

BY
Jade Hobson Charnin

PRODUCED BY
Jordan Schaps

EDITED BY
Kim France



ann demeulemeester

On Natalia, acetate-viscose sleeveless top, about $315, and viscose-wool long skirt, about $330, both by Ann Demeulemeester at Barneys New York, Charivari (58 West 72nd Street, and 1001 Madison Avenue, near 78th Street), and Theodore (Los Angeles).

SPRING FASHION ISSUE
Associate Fashion Editor
Elizabeth Shepherd
Associate Producer
Michael Green
Fashion Assistants
Steven Cabral, Pilar Chira, Kara M. Green, Melissa Halpern, Janice Laneve, Rebecca Shalomoff, Katie Walker

Viscose-jersey tie top, $495, and suede pants, $1,650, both by Gucci at Gucci (685 Fifth Avenue, near 54th Street, and Beverly Hills).

gucci

dolce & gabbana

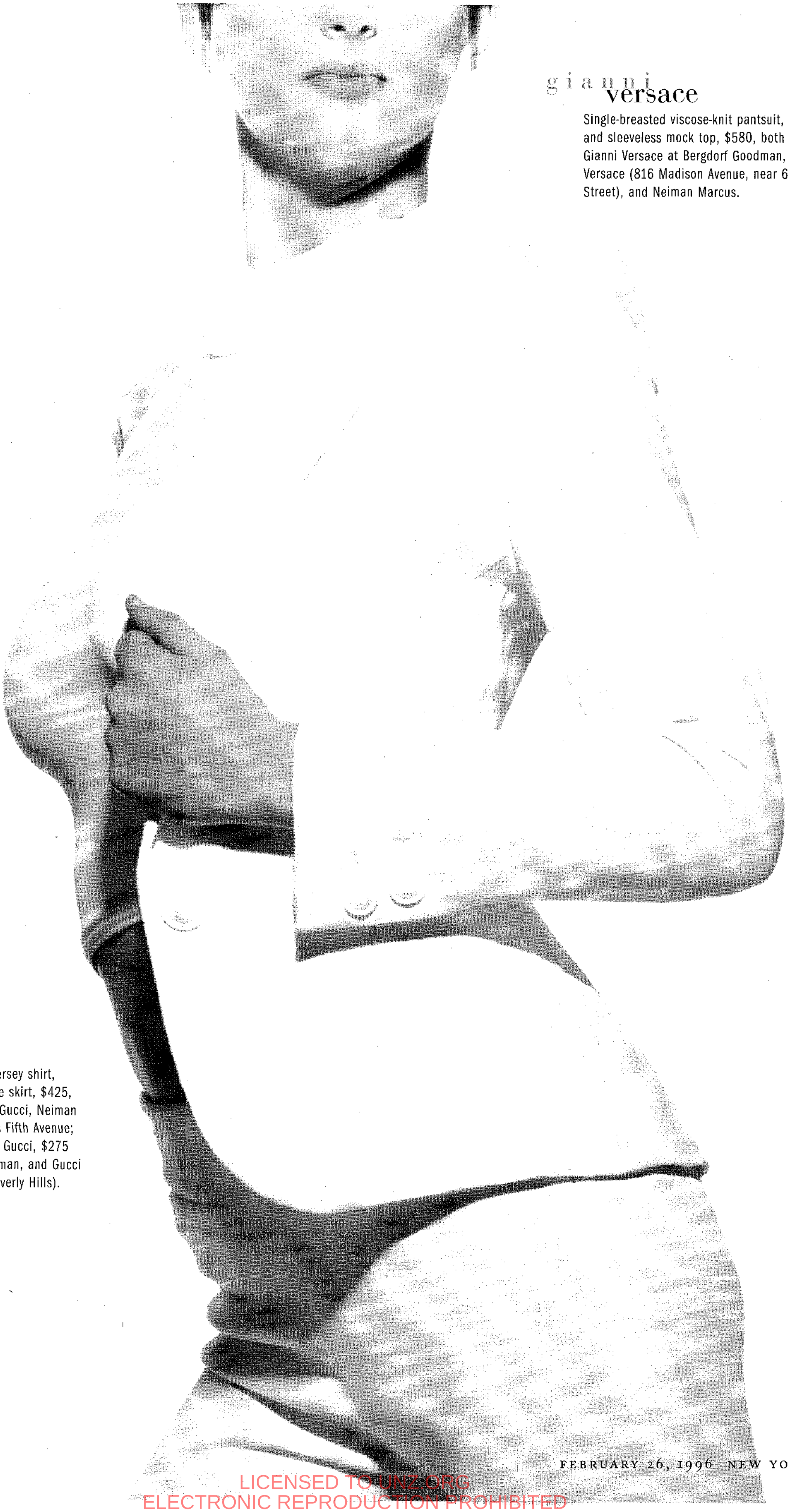
Viscose-jersey pantsuit, $1,650, and sleeveless cotton sweater with cagoule, $315, both by Dolce & Gabbana at Bagutta (402 West Broadway, near Spring Street), Charivari, and Saks Fifth Avenue; silk ballet flats with patent-leather toe by Chanel, $335 at Chanel (5 East 57th Street).

richard tyler

Tech-knit viscose jacket, $1,875, and tech-knit viscose pants, $740, both by Richard Tyler at Hirshleifer's (Manhasset) and Neiman Marcus (Short Hills).

jil sander

Wool-blend matte-jersey suit, $1,370, and poly-blend stretch blouse, $685, both by Jil Sander at Barneys New York, Jil Sander (Chicago), and *Linda Dresner* (484 Park Avenue, near 59th Street).

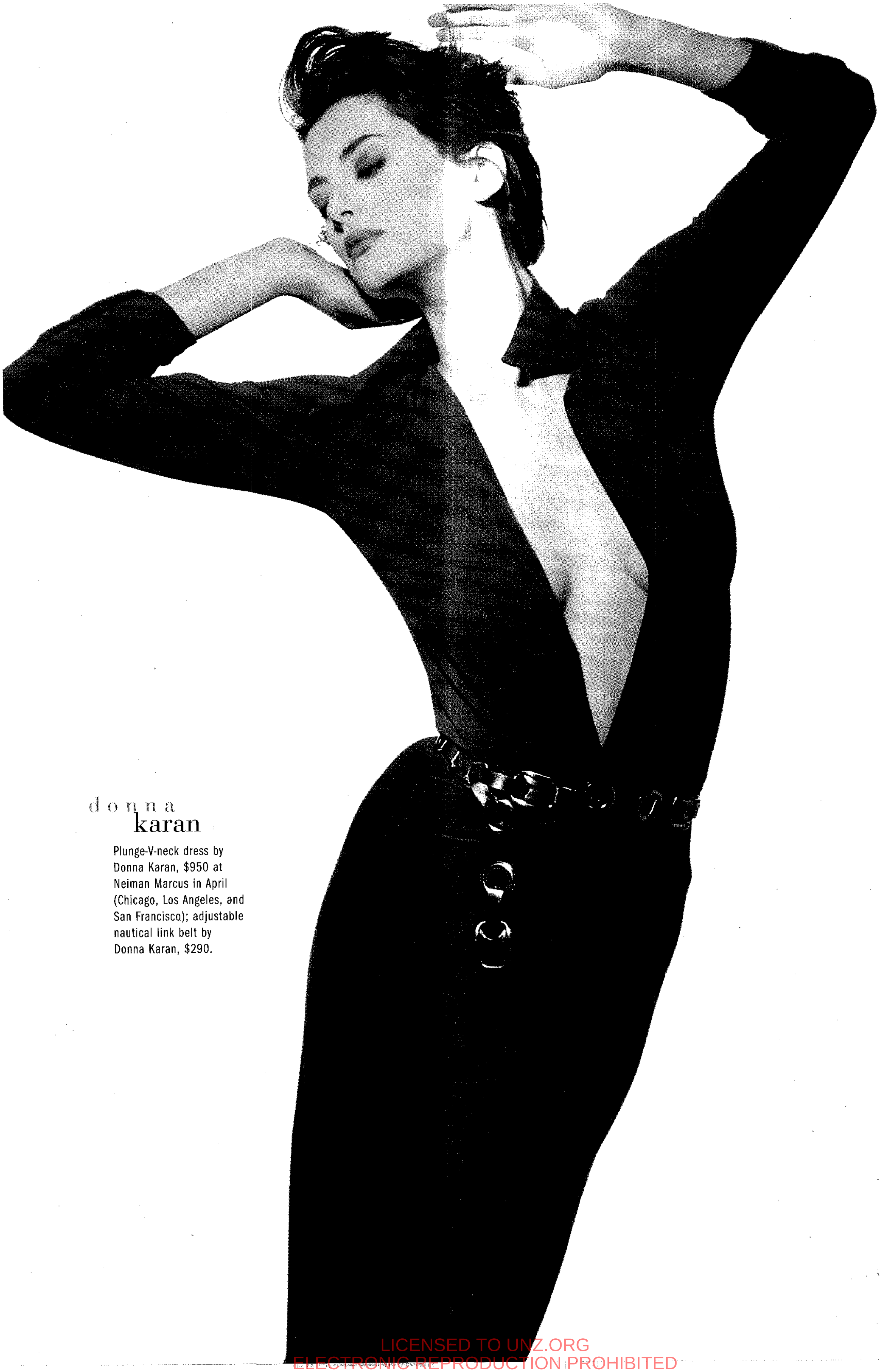


gianni versace

Single-breasted viscose-knit pantsuit, $2,360, and sleeveless mock top, $580, both by Gianni Versace at Bergdorf Goodman, Gianni Versace (816 Madison Avenue, near 68th Street), and Neiman Marcus.

gucci

Viscose lace-up jersey shirt, $595, and viscose skirt, $425, both by Gucci at Gucci, Neiman Marcus, and Saks Fifth Avenue; leather thongs by Gucci, $275 at Bergdorf Goodman, and Gucci (New York and Beverly Hills).



donna karan

Plunge-V-neck dress by Donna Karan, $950 at Neiman Marcus in April (Chicago, Los Angeles, and San Francisco); adjustable nautical link belt by Donna Karan, $290.

MaxMara
Portrait of a woman

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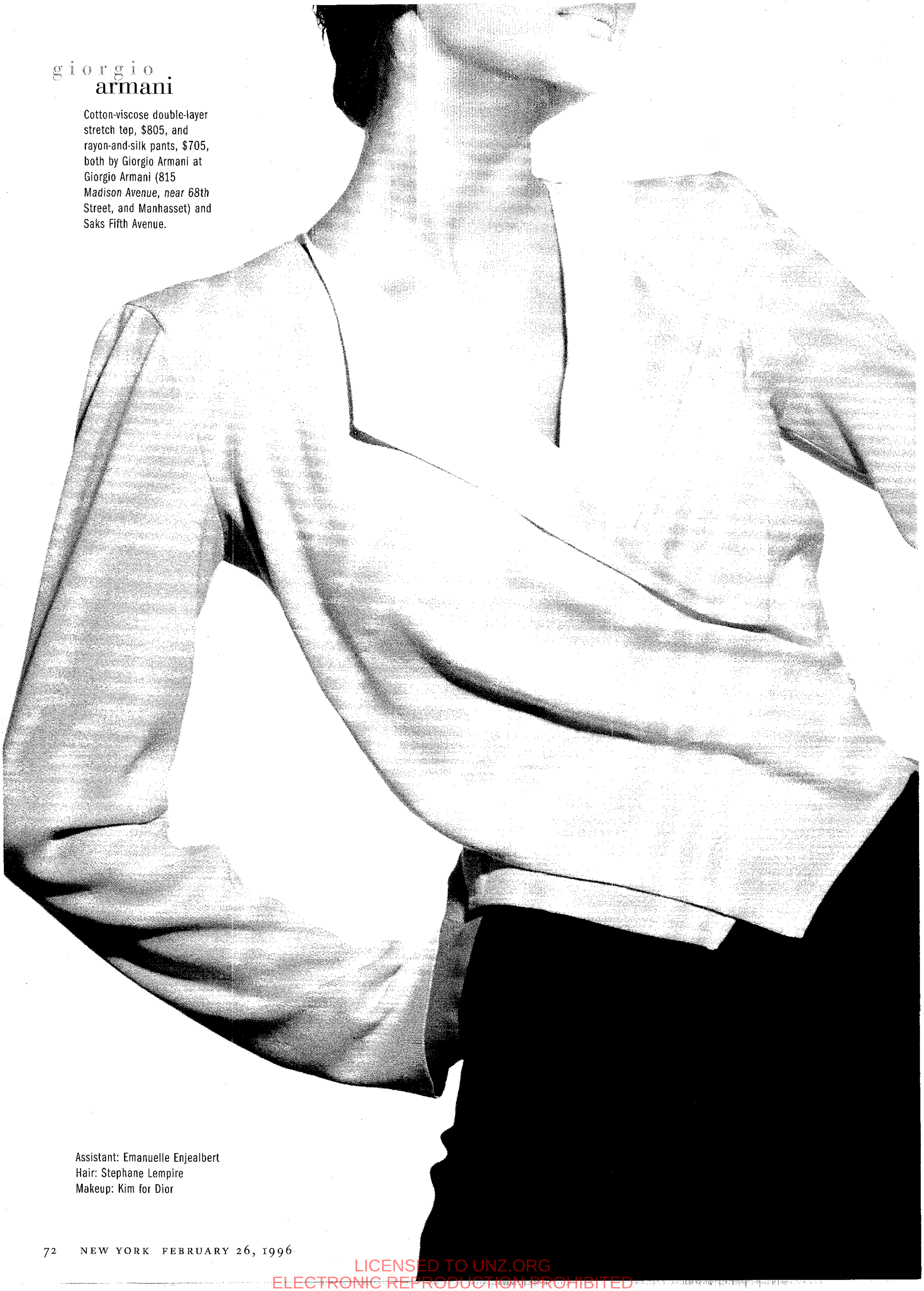
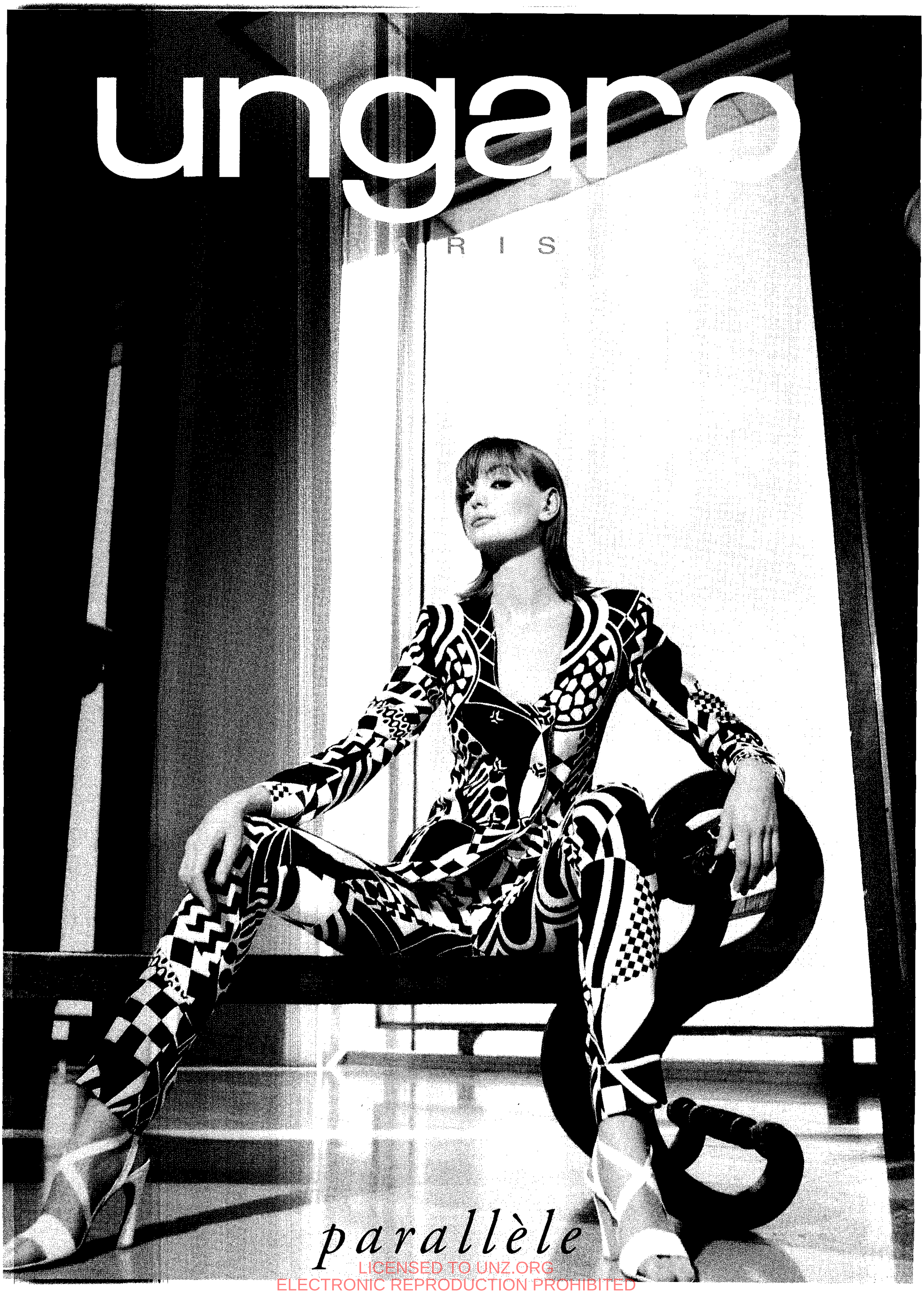
giorgio armani

Cotton-viscose double-layer stretch top, $805, and rayon-and-silk pants, $705, both by Giorgio Armani at Giorgio Armani (815 *Madison Avenue, near 68th* Street, and Manhasset) and Saks Fifth Avenue.



Assistant: Emanuelle Enjealbert
Hair: Stephane Lempire
Makeup: Kim for Dior


ungaro
PARIS
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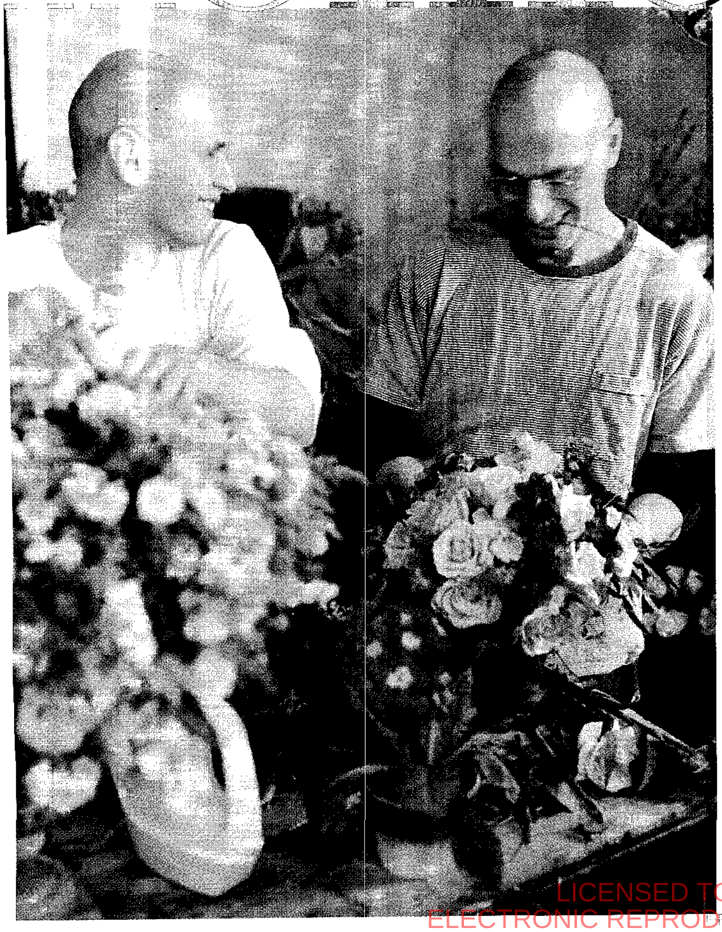
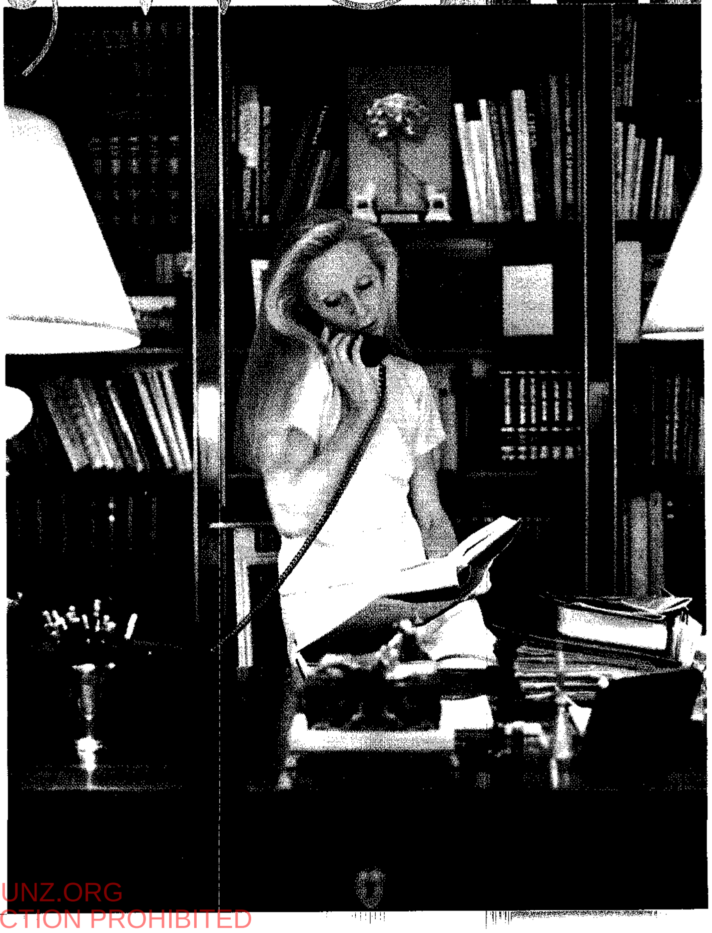
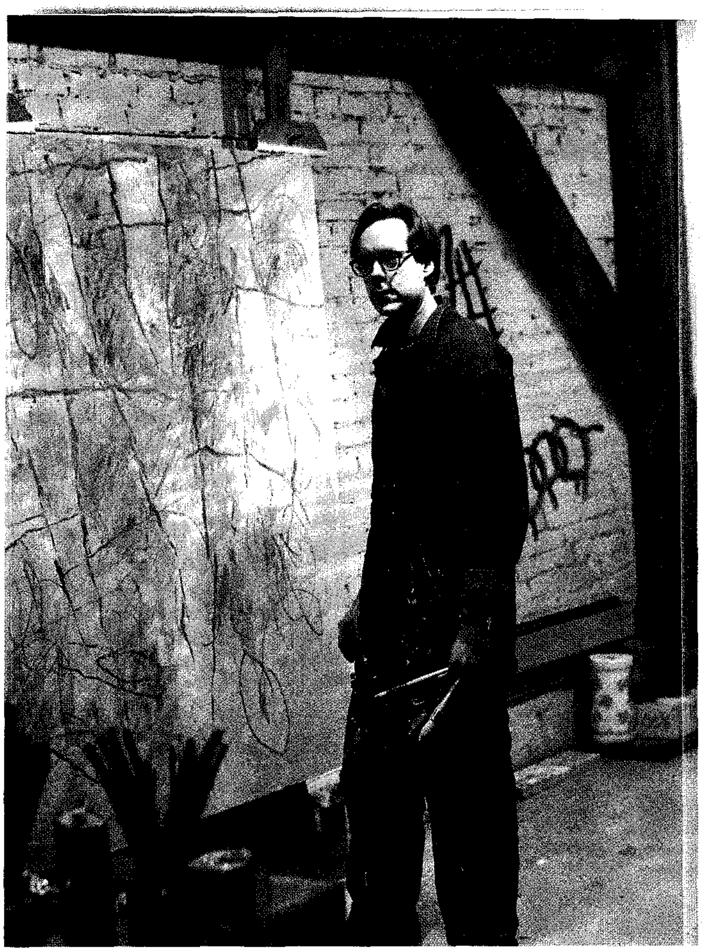
MAIN CONCOURSE

home, work

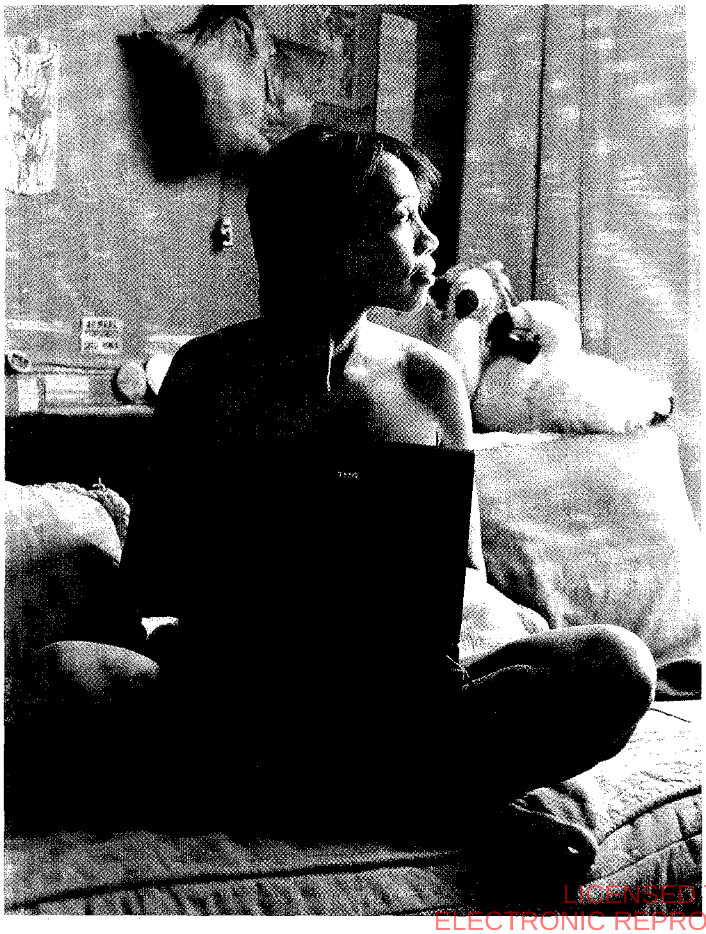






Clockwise from upper left: Claude Samton, Laura Ljungkvist, Kit White, Marghretta McBean, Karen LeFrak, David Stark and Avi Adler.

Sure, working at home has its perks—no commute, no office politics, and *every* day is casual Friday (New Yorkers in particular seem to take to this life: Midtown and downtown Manhattan are among the top ten U.S. locales in concentrations of "home-based workers"). Still, those who eschew the office miss out, too, and we're not just talking about free paper clips. What is an office, after all, if not a venue in which to flaunt one's style acumen? We took seven New Yorkers who toil where they sleep, and dressed them up for polite company.



CPi/Montage

PHOTOGRAPHED BY
Art Streiber

Karen LeFrak

Home: *Upper East Side*

Occupation: *Fund-raiser for the New York Philharmonic and the Central Park Conservancy, where she is a member of the Conservancy's Women's Committee*

Out in the world: *At Lincoln Center's Avery Fisher Hall, wearing a double-breasted wool suit by Chanel, $2,465 at Bergdorf Goodman; gold bangles with diamonds at the Van Cleef & Arpels Boutique in Bergdorf Goodman.*

Avi Adler and David Stark

Home: *Carroll Gardens, Brooklyn*

Occupation: *Floral/party designers*

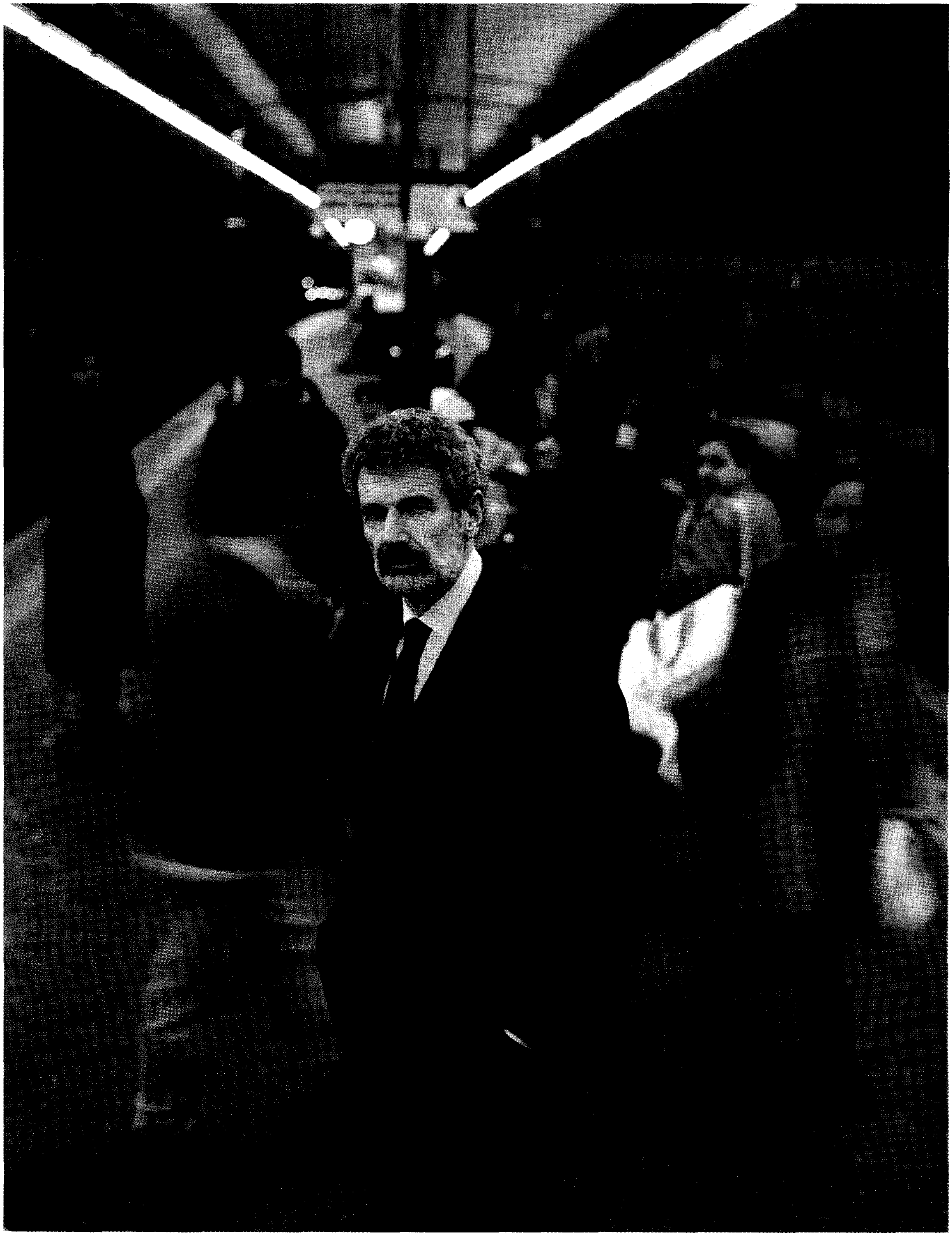
Out in the world: *At the Brooklyn Museum, where they design the lobby flower displays. David, at left, is in an acrylic-lycra shirt, $410, and tie, $95, both by Dolce & Gabbana, at Barneys New York, Bergdorf Goodman, and Charivari 57; wool-blend trousers by Hugo Hugo Boss, $195 at Charivari, Macy's, and Traffic (Los Angeles); watch by TAG Heuer, $1,695 at Tourneau (500 Madison Avenue, at 52nd Street, and 635 Madison Avenue, at 59th Street). On Avi, techno-stretch coat by Prada, $750 at Barneys New York, Charivari, and Prada (Bal Harbour); cotton sweater at A.P.C. (131 Mercer Street, near Prince Street).*

Laura Ljungkvist

Home: *Chelsea*

Occupation: *Illustrator*

Out in the world: *At Art Dept., the office of her rep, Stephanie Pesakoff, showing new work and wearing a wool jacket by Helmut Lang, about $885 at Barneys New York, Mameg (Los Angeles), and Ron Herman/Fred Segal (Melrose); cotton ribbed tank by Calvin Klein, $12 at Bloomingdale's, Calvin Klein, NYC, Lord & Taylor, and Macy's; rayon-jersey pant by MaxMara, $245 at MaxMara (813 Madison Avenue, at 68th Street); patent-leather-and-houndstooth wedges by Robert Clergerie, $260 at Barneys New York and Robert Clergerie (41 East 60th Street).*

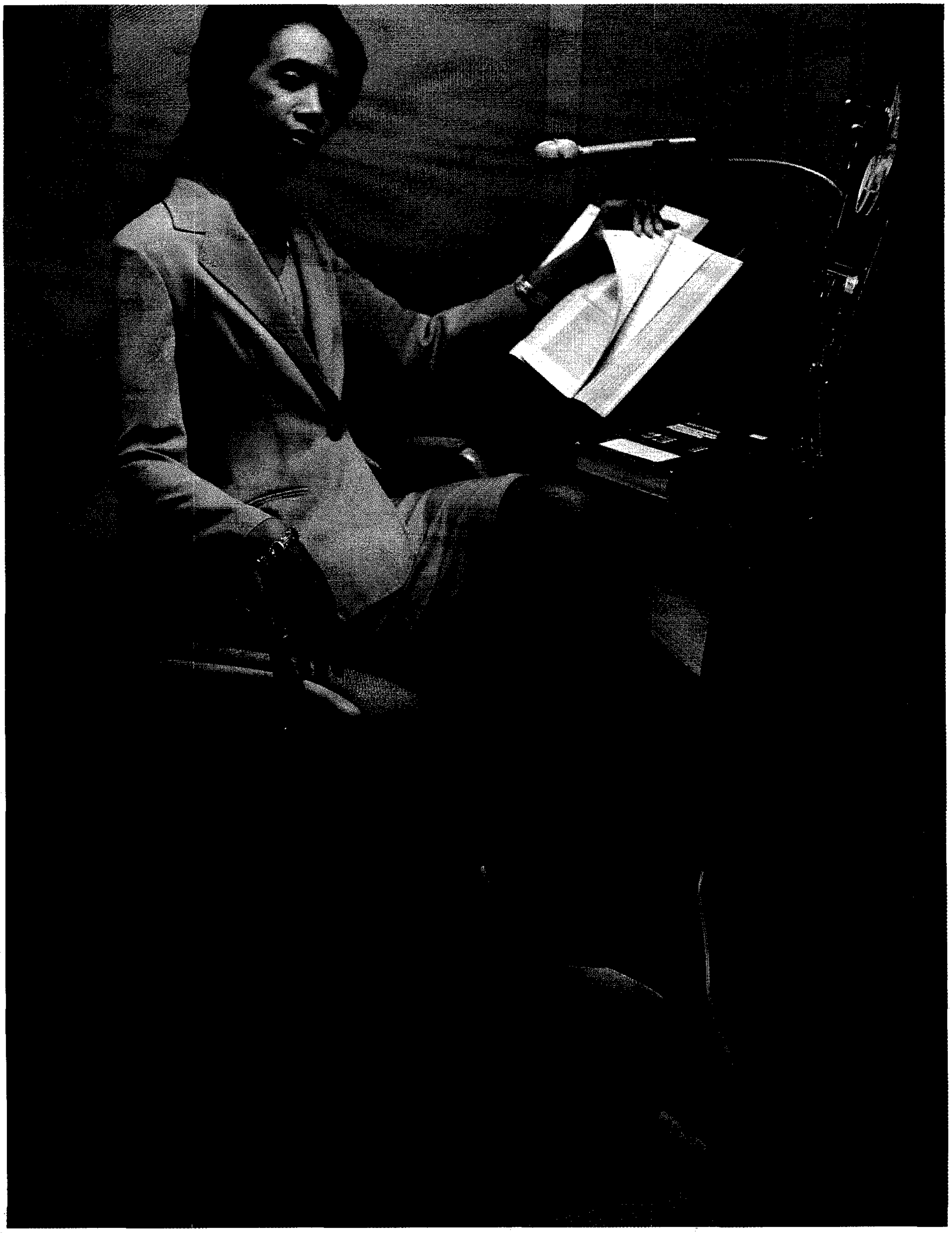


Claude Samton

Home: *SoHo*

Occupation: *Architect and photomontagist*

Out in the world: *Under Grand Central, where he's redesigning a subway station in association with Gruzen Samton, and where work begins soon, wearing a wool-blend double-breasted pinstripe suit by Giorgio Armani, $1,848 at Bergdorf Goodman, Giorgio Armani Boutiques (Manhassett and New York), and Macy's; cotton shirt by Paul Stuart, $98.50 at Paul Stuart (Madison Avenue at 45th Street); diagonal-style silk tie by Tino Cosma, $70 at Tino Cosma (30 West 57th Street, and 692 Fifth Avenue, near 55th Street).*



Marghretta McBean

Home: *Hell's Kitchen*

Occupation: *Computer consultant*

Out in the world: *At Recording for the Blind & Dyslexic, where she records computer books on tape as a volunteer, wearing a wool-gabardine suit, $580, and ribbed cotton-blend V-neck sweater, $190, both by MaxMara at MaxMara; leather handbag by Granello, about $720 at Georgio Shoes (Great Neck); jewelry by Barry Kieselstein-Cord; "The Nudes" hosiery by Donna Karan, $13.50 at Lord & Taylor, Macy's, and Saks Fifth Avenue; "Caroline" suede slingbacks by Manolo Blahnik, $445 at Manolo Blahnik (15 West 55th Street).*

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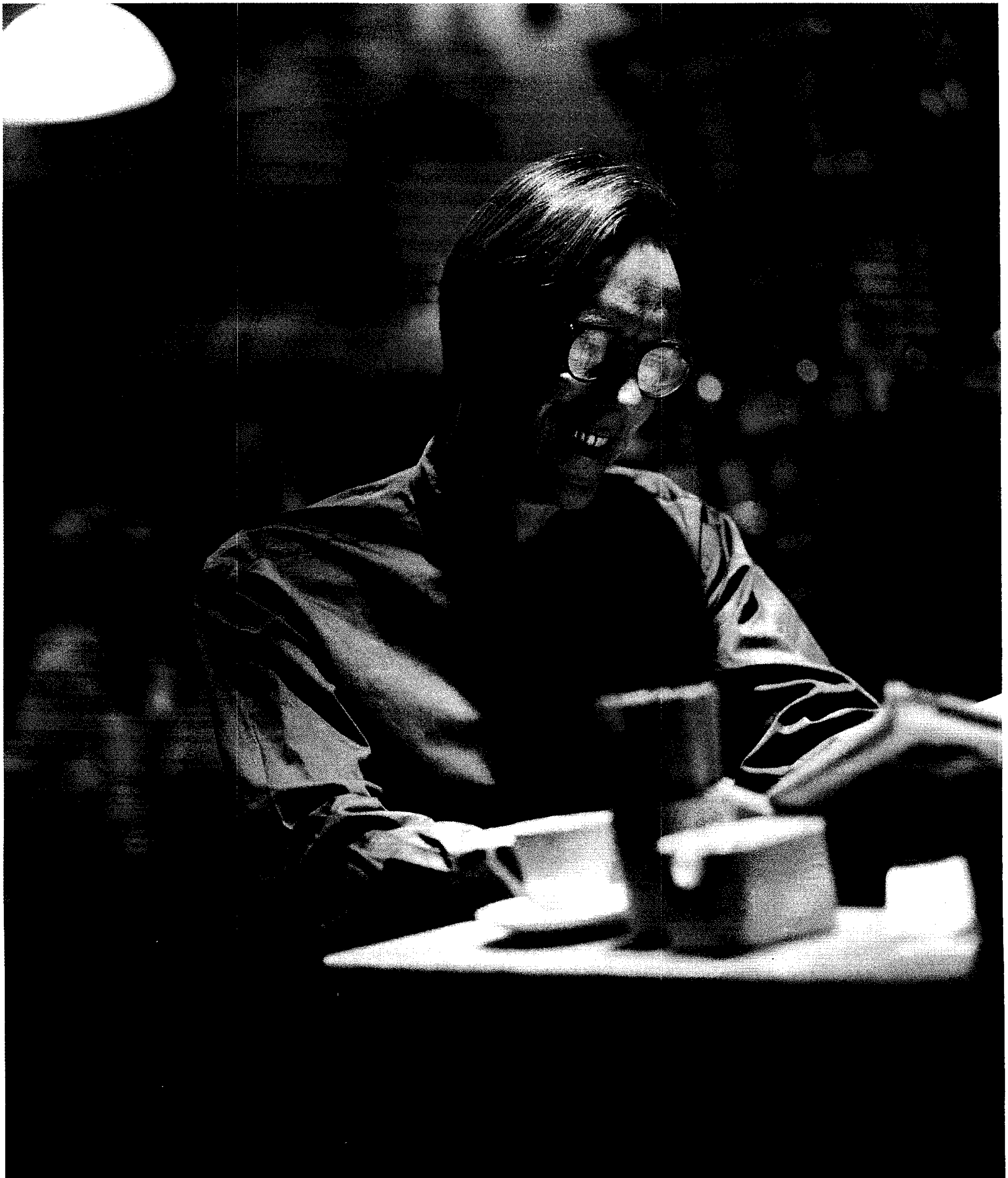


Kit White

Home: *South Street Seaport*

Occupation: *Painter*

Out in the world: *Having coffee in SoHo at Café Bari, wearing a wool seersucker three-button peak-lapel suit by Polo for Ralph Lauren (jacket not shown), $795, at Polo Ralph Lauren (867 Madison Avenue, at 72nd Street) and Saks Fifth Avenue; cotton spread-collar shirt, $72.50, and silk tie, both by Polo for Ralph Lauren at Lord & Taylor, Macy's, and Polo Ralph Lauren (Beverly Hills and New York).*

Men's-wear stylists: Don Sumada and John R. Olson Hair: Salvador Calvano Makeup: Ana Marie for Aveda

Bachendorf's
Ben Bridge Jeweler
Bergner's
Bloomingdale's
Boston Store
Carson Pirie Scott
Esprit
Fortunoff
Lux Bond & Green
Macy's Union Square
The Body Shop
Ultimo
Virgin Megastores

UNTIL THERE'S A CURE®

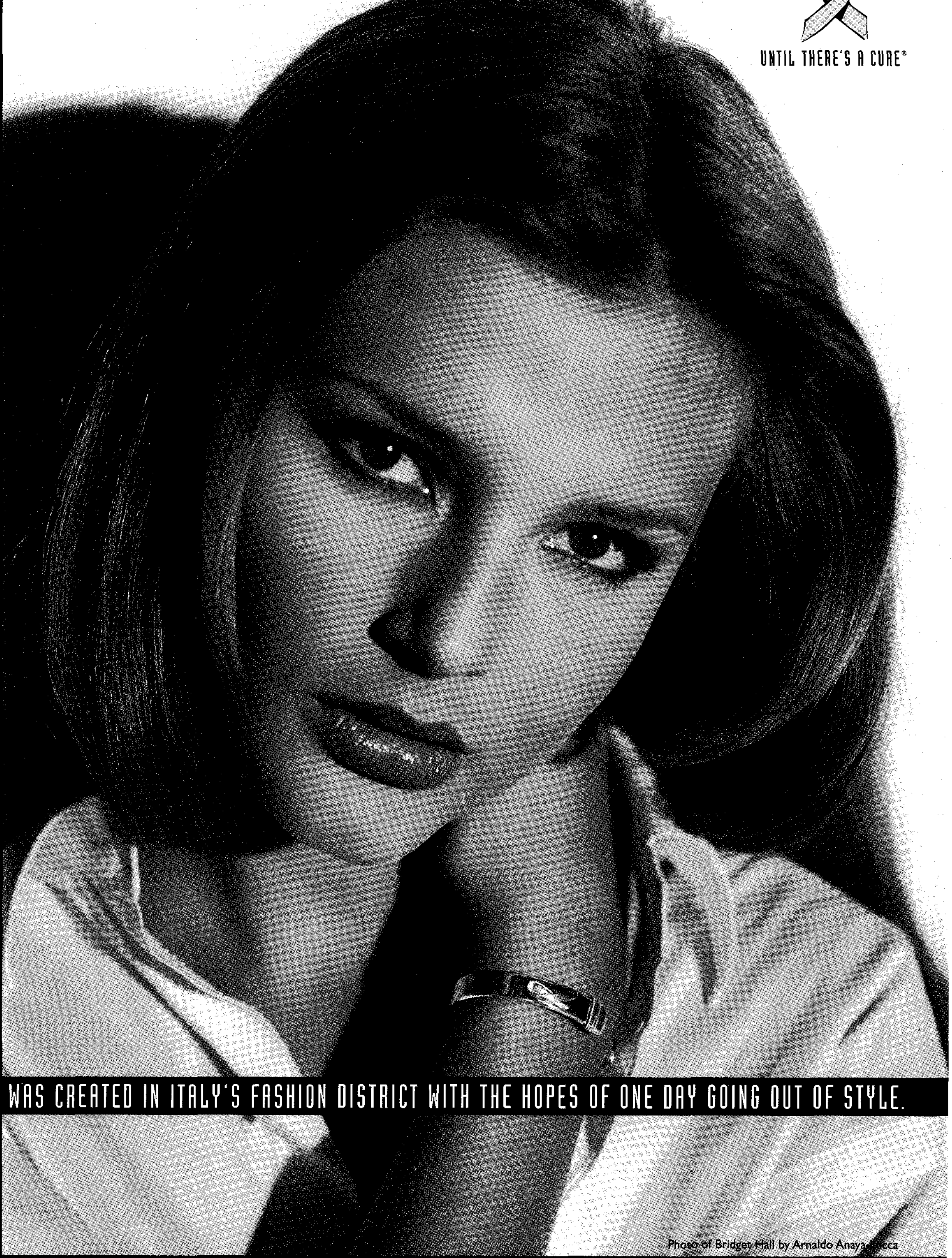
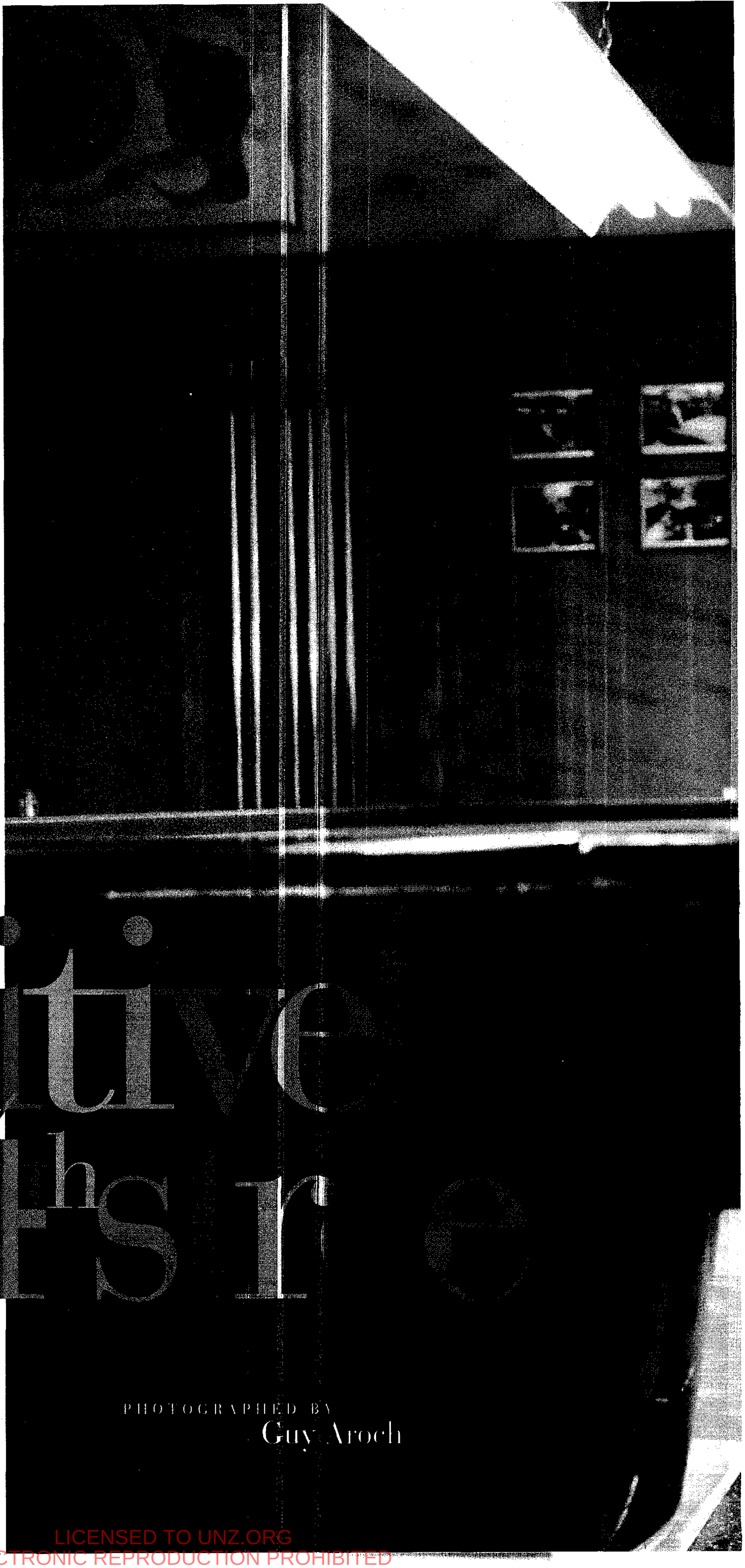

THIS BRACELET WAS CREATED IN ITALY'S FASHION DISTRICT WITH THE HOPES OF ONE DAY GOING OUT OF STYLE.

Photo of Bridget Hall by Arnaldo Anaya-Lucca

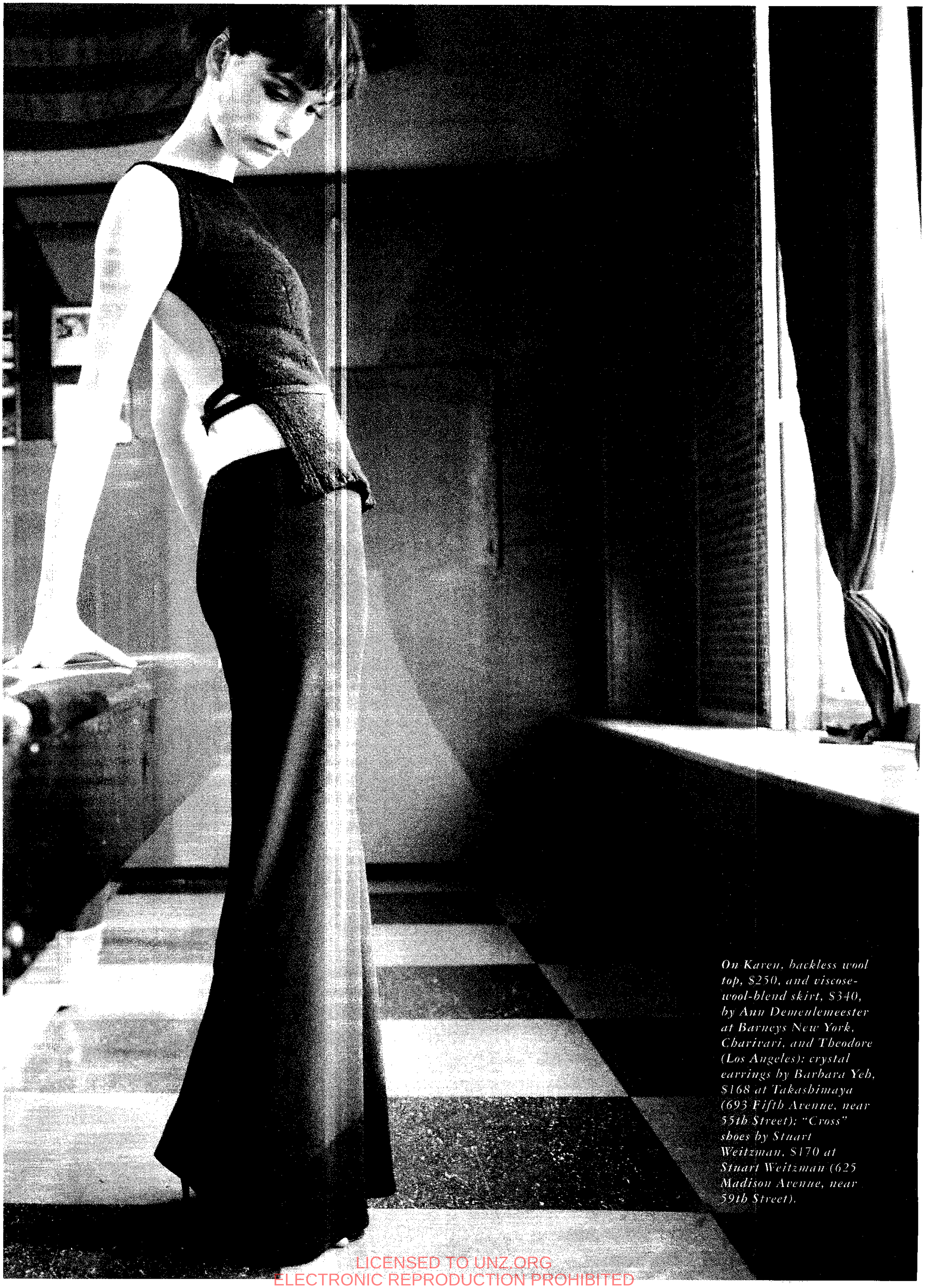
Buying The Bracelet from Until There's A Cure is more about common sense than it is about fashion sense. 100% of all the net proceeds* will be donated for AIDS care, prevention and educational programs such as Until There's A Cure Foundation's youth oriented STAR initiative (Students Teaching AIDS Responsibility). The Bracelet is available in silver plate ($20), sterling silver ($70) and 18-karat gold ($500). Sizes are S, M, L and XL. You can find The Bracelet at fine retailers or simply order one by calling 1-800-88-UNTIL. *Funds donated primarily through the National AIDS Fund and the Rockefeller and Merieux Foundations.

Aside from being the conventionally acknowledged gateway to downtown, 14th Street is one of the last spots in the city where high and low life still collide. The designers represented on the following pages are playing a similar game of risk, putting together improbable elements—animal prints and stripes, for instance, or a flash of skin where it's least expected—and somehow, just like the street itself, making the intensely urban hurly-burly work.

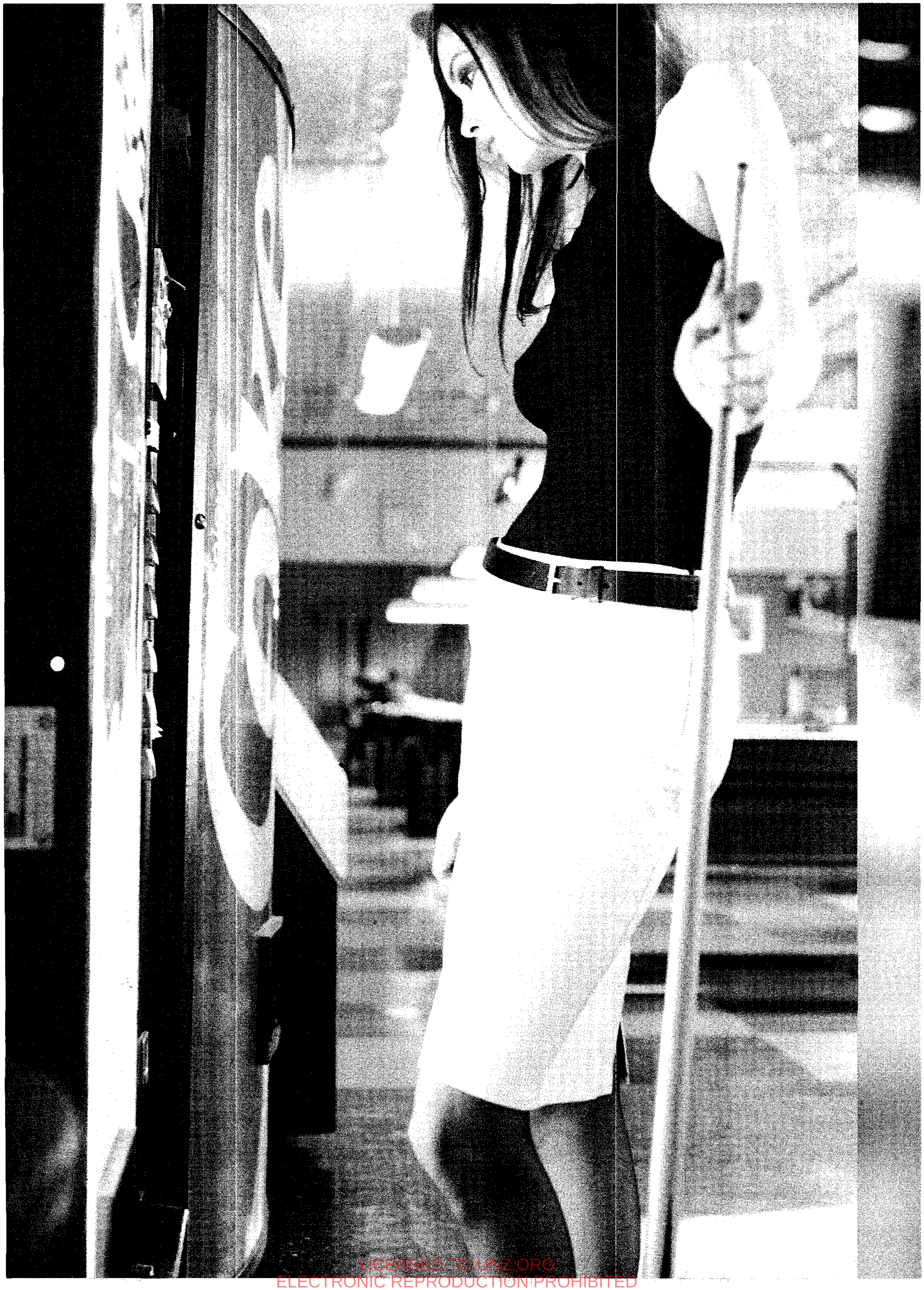


positive 14th street

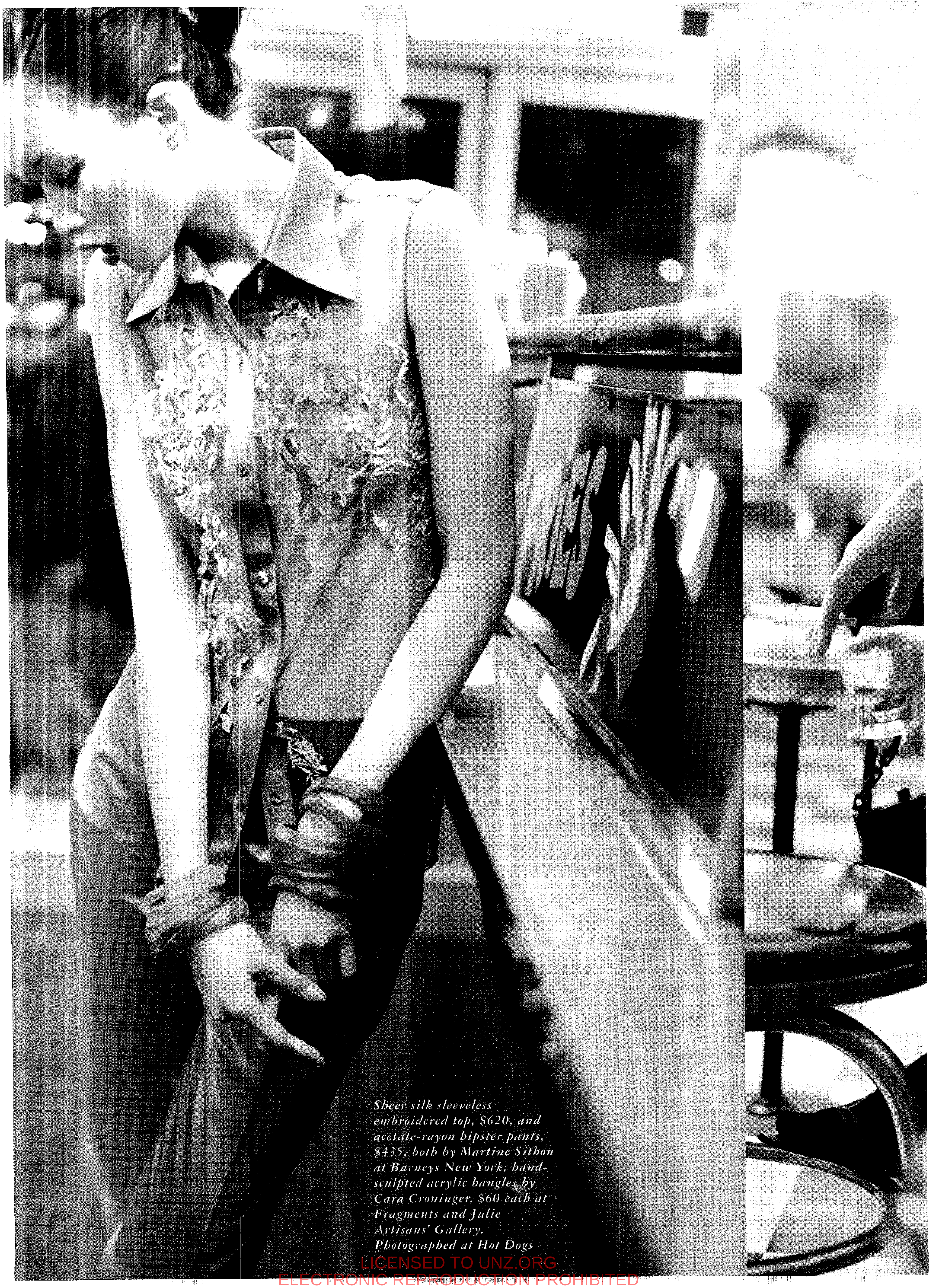
PHOTOGRAPHED BY
Guy Aroch



On Karen, backless wool top, $250, and viscose-wool-blend skirt, $340, by Ann Demeulemeester at Barneys New York, Charivari, and Theodore (Los Angeles); crystal earrings by Barbara Yeh, $168 at Takashimaya (693 Fifth Avenue, near 55th Street); "Cross" shoes by Stuart Weitzman, $170 at Stuart Weitzman (625 Madison Avenue, near 59th Street).



Left, on Lea, sleeveless mock-turtleneck shirt, $200, leather skirt, $215, both by Jean Colonna at Alan Bilzerian (Boston), Barneys New York, and Charivari. Belt by Jean Colonna.

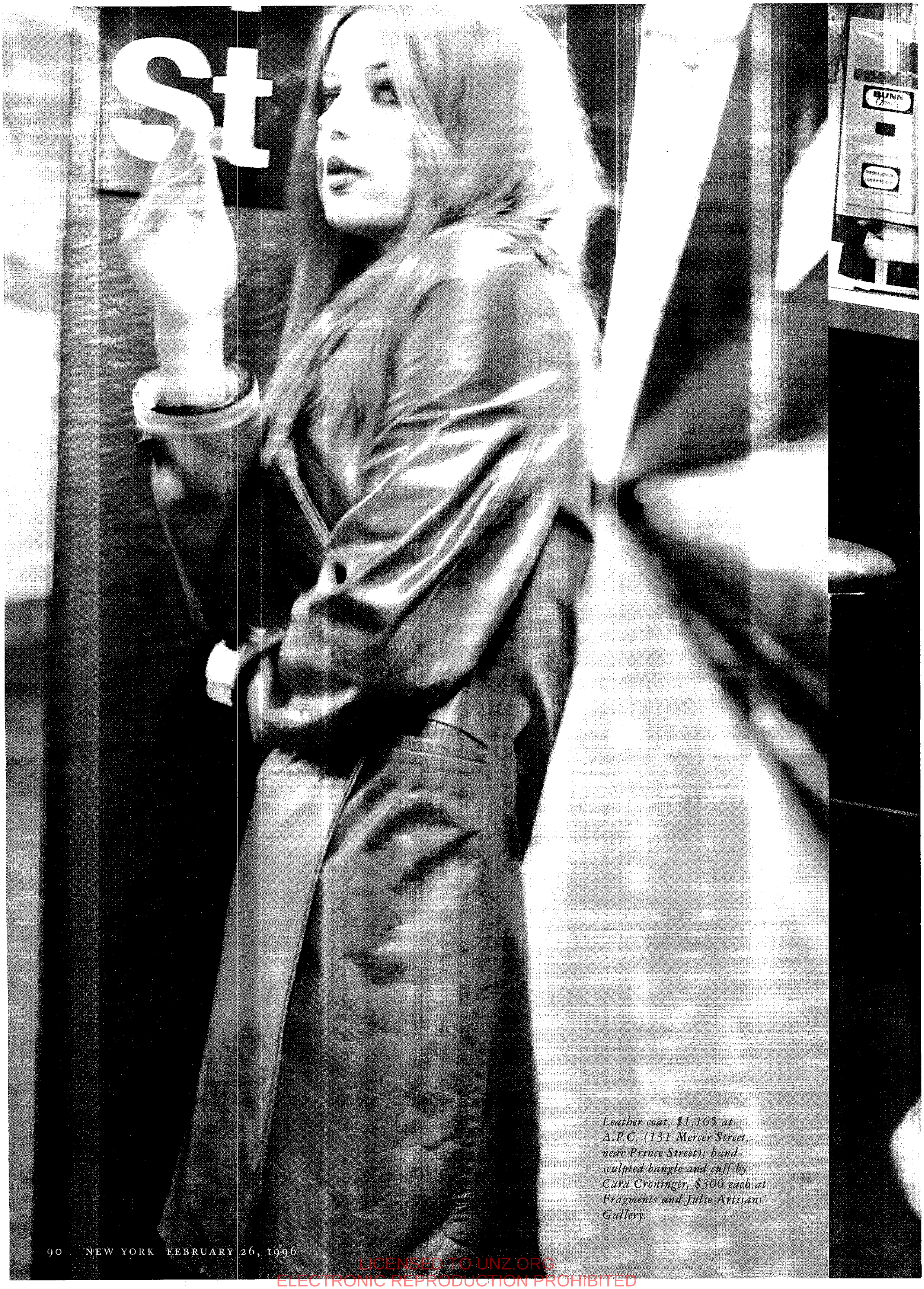


Sheer silk sleeveless embroidered top, $620, and acetate-rayon hipster pants, $435, both by Martine Sitbon at Barneys New York; hand-sculpted acrylic bangles by Cara Croninger, $60 each at Fragments and Julie Artisans' Gallery. Photographed at Hot Dogs

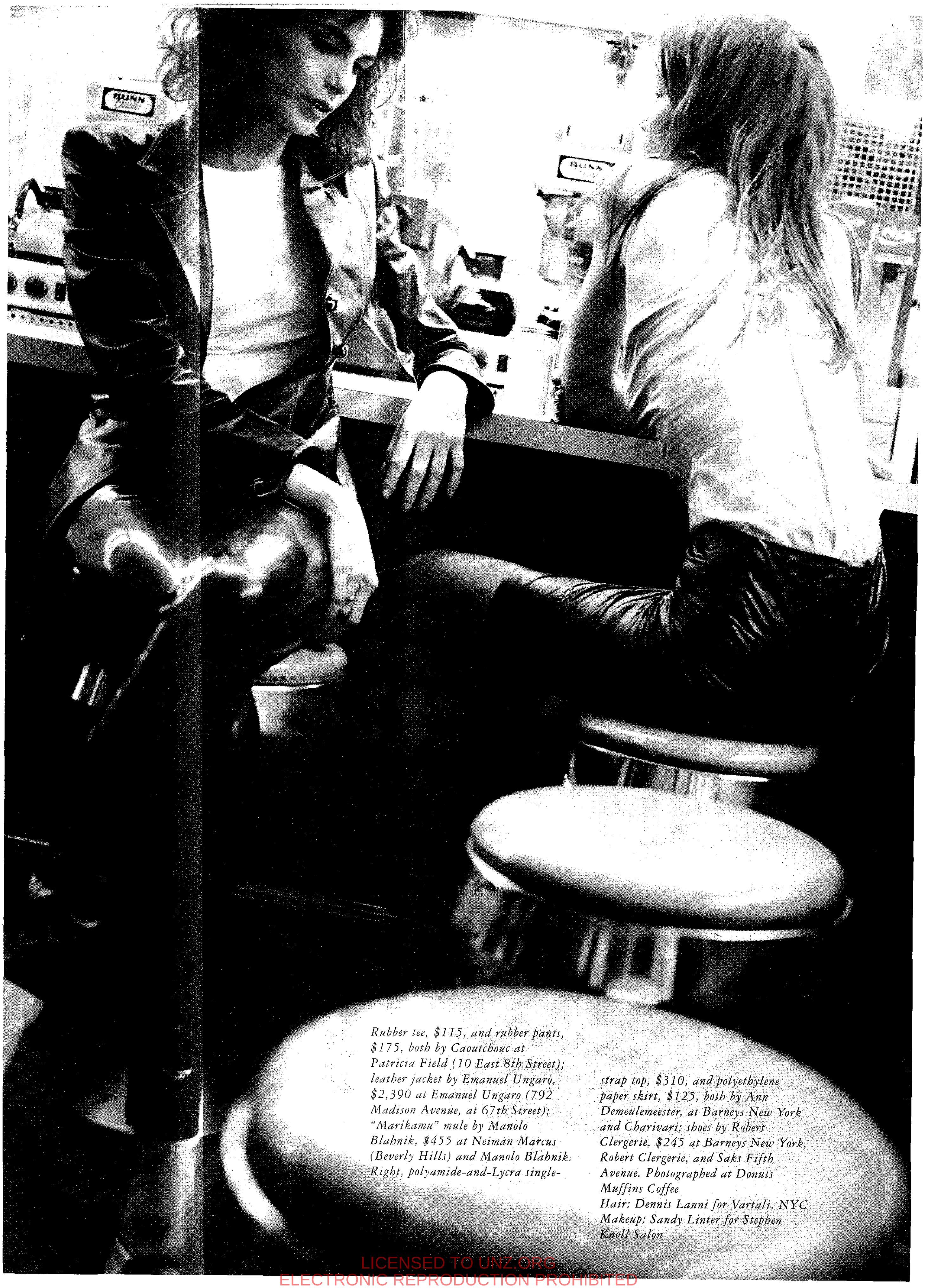
Right, nylon-Lycra shirt by Guess?, $74 at Lord & Taylor and Macy's; stretch satine five-pocket pants by Guess?, $131 at Bloomingdale's and Lord & Taylor; silk jungle-print handbag by Dolce & Gabbana, $708 at Romanoff's (Bal Harbour) and Saks Fifth Avenue; T-strap vinyl thong by Stuart Weitzman, $140 at Macy's and Saks Fifth Avenue. Photographed at Beauty Bar

Left, striped cotton top, $110, and zebra-print silk long skirt, $200, by Versus at Saks Fifth Avenue and Versus (Bal Harbour); tessuto-lux nylon handbag with Bakelite frame and chain by Prada, $540 at Barneys New York and Prada (45 East 57th Street); T-strap wedge shoes by Martine Sitbon for Stephane Kélian, about $250 at Stephane Kélian (120 Wooster Street, at Prince Street).

St

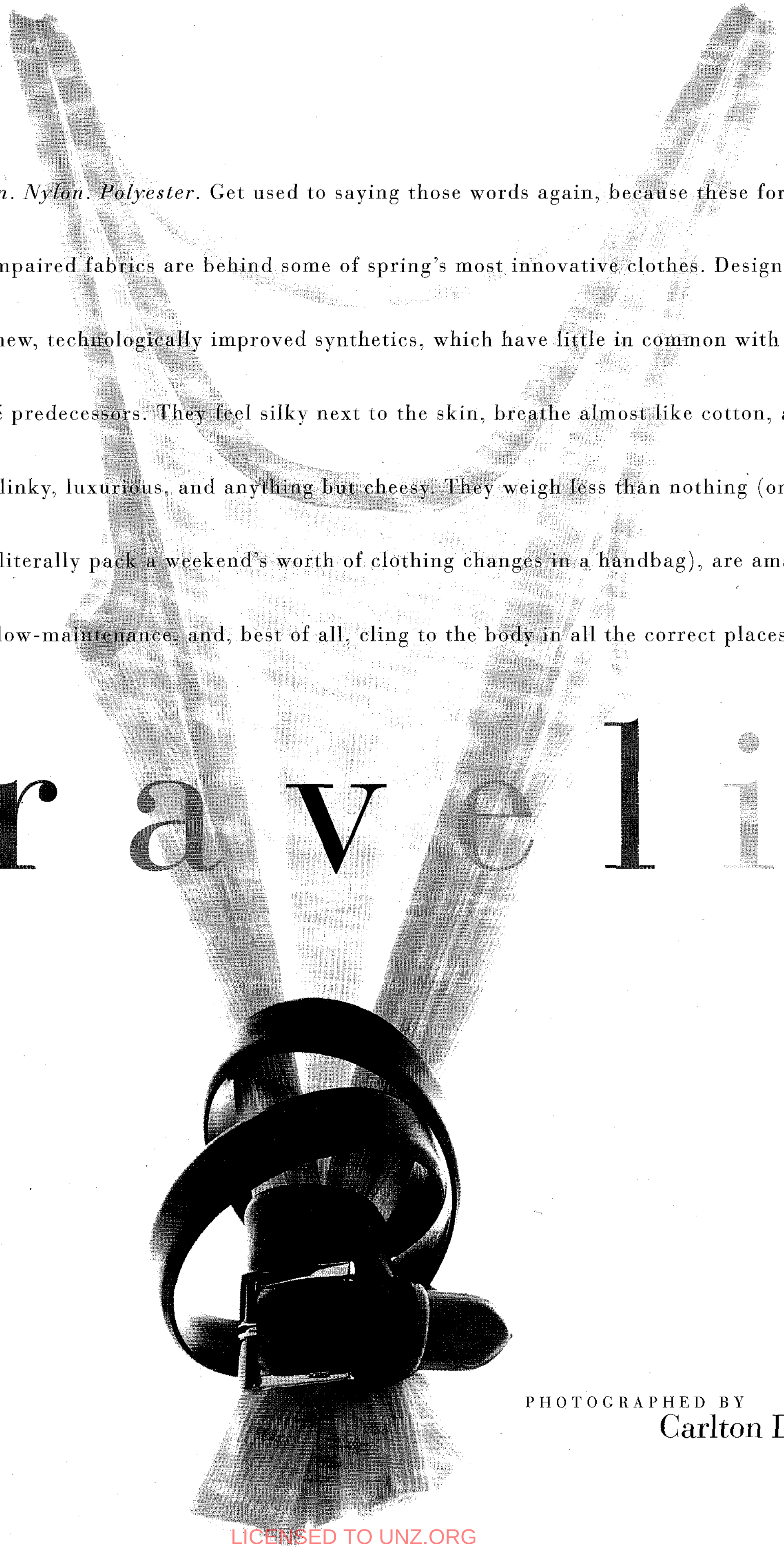


Leather coat, $1,165 at A.P.C. (131 Mercer Street, near Prince Street); hand-sculpted bangle and cuff by Cara Croninger, $300 each at Fragments and Julie Artisans' Gallery.



Rubber tee, $115, and rubber pants, $175, both by Caoutchouc at Patricia Field (10 East 8th Street); leather jacket by Emanuel Ungaro, $2,390 at Emanuel Ungaro (792 Madison Avenue, at 67th Street); "Marikamu" mule by Manolo Blahnik, $455 at Neiman Marcus (Beverly Hills) and Manolo Blahnik. Right, polyamide-and-Lycra single-strap top, $310, and polyethylene paper skirt, $125, both by Ann Demeulemeester, at Barneys New York and Charivari; shoes by Robert Clergerie, $245 at Barneys New York, Robert Clergerie, and Saks Fifth Avenue. Photographed at Donuts Muffins Coffee

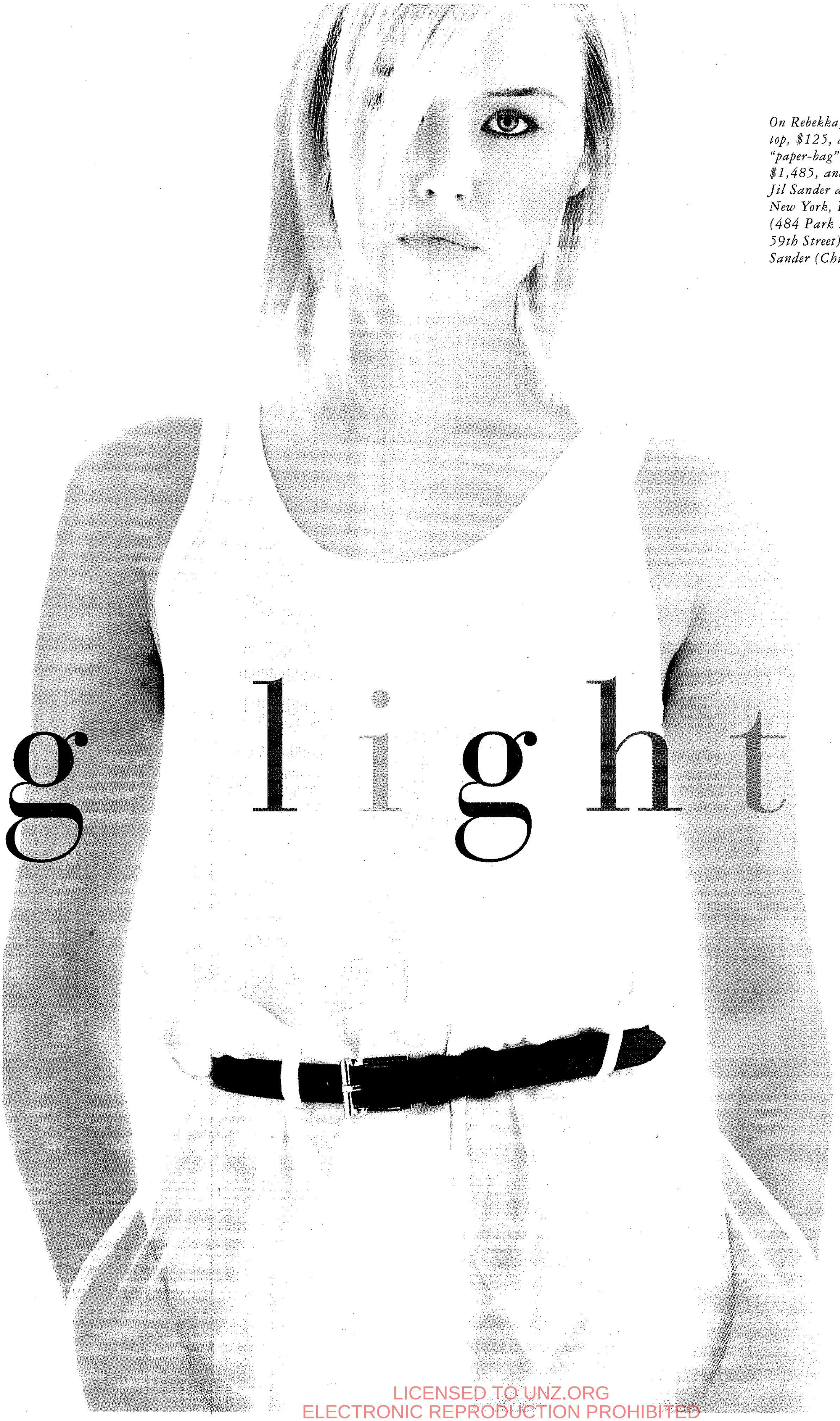
Hair: Dennis Lanni for Vartali, NYC
Makeup: Sandy Linter for Stephen Knoll Salon



Rayon. Nylon. Polyester. Get used to saying those words again, because these formerly style-impaired fabrics are behind some of spring's most innovative clothes. Designers love the new, technologically improved synthetics, which have little in common with their déclassé predecessors. They feel silky next to the skin, breathe almost like cotton, and look slinky, luxurious, and anything but cheesy. They weigh less than nothing (one could literally pack a weekend's worth of clothing changes in a handbag), are amazingly low-maintenance, and, best of all, cling to the body in all the correct places.

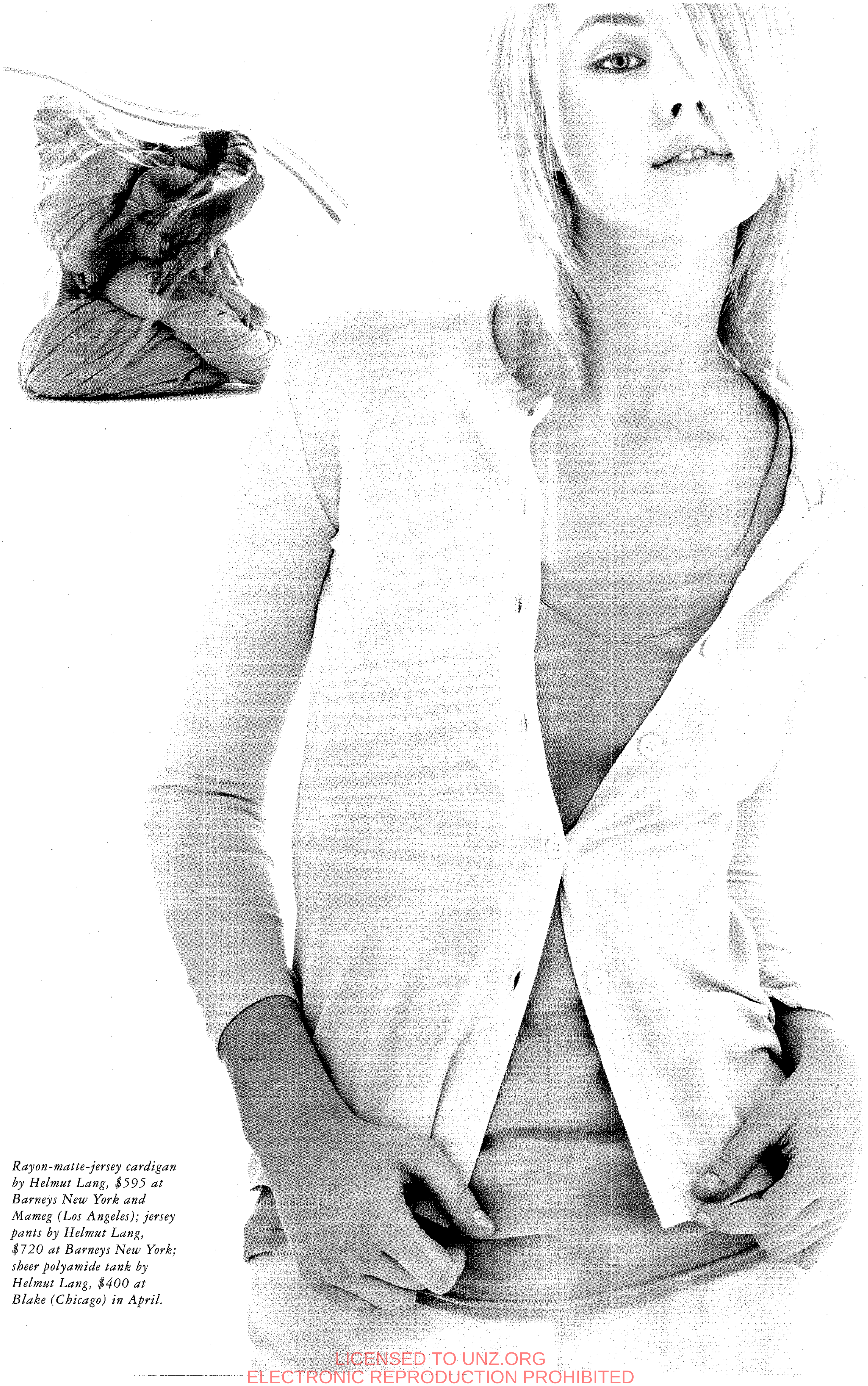
travelin

PHOTOGRAPHED BY
Carlton Davis



On Rebekka, cotton tank top, $125, and polyamide "paper-bag" pants, $1,485, and belt, all by Jil Sander at Barneys New York, Linda Dresner (484 Park Avenue, near 59th Street), and Jil Sander (Chicago).

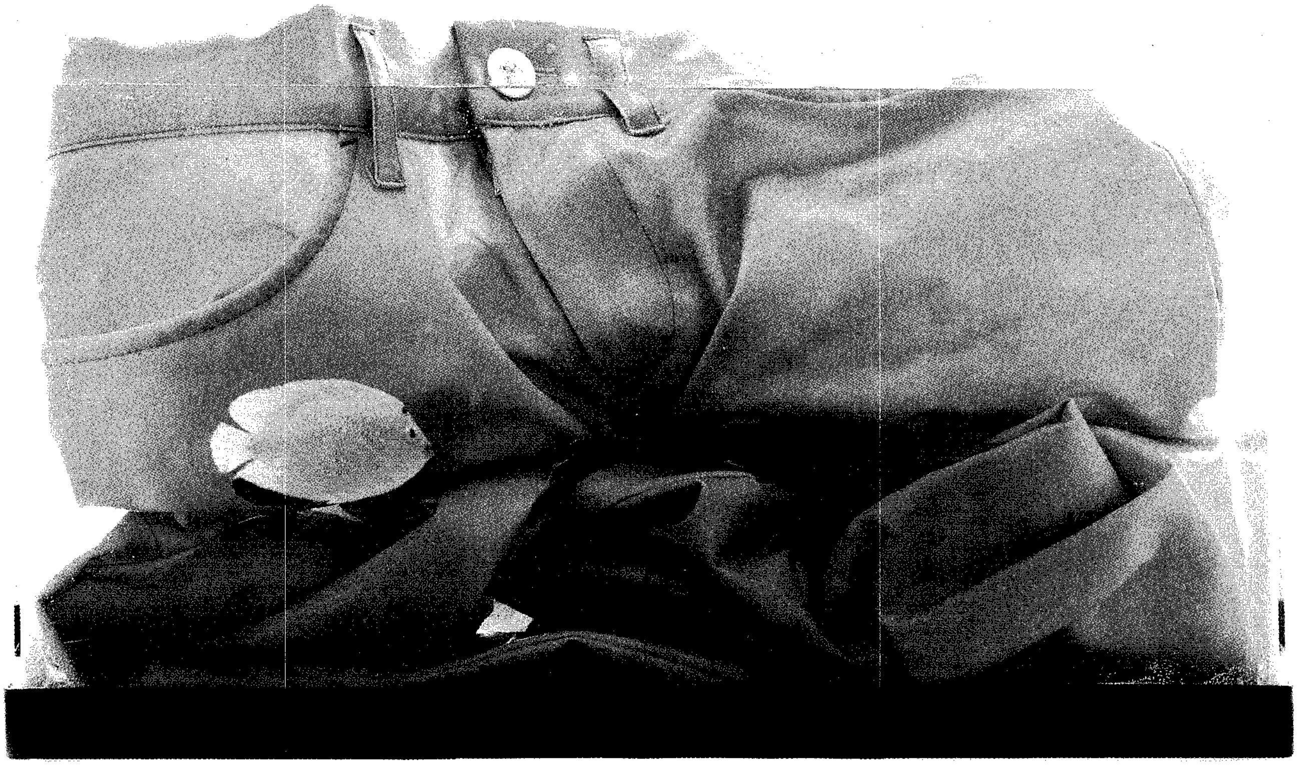
g light



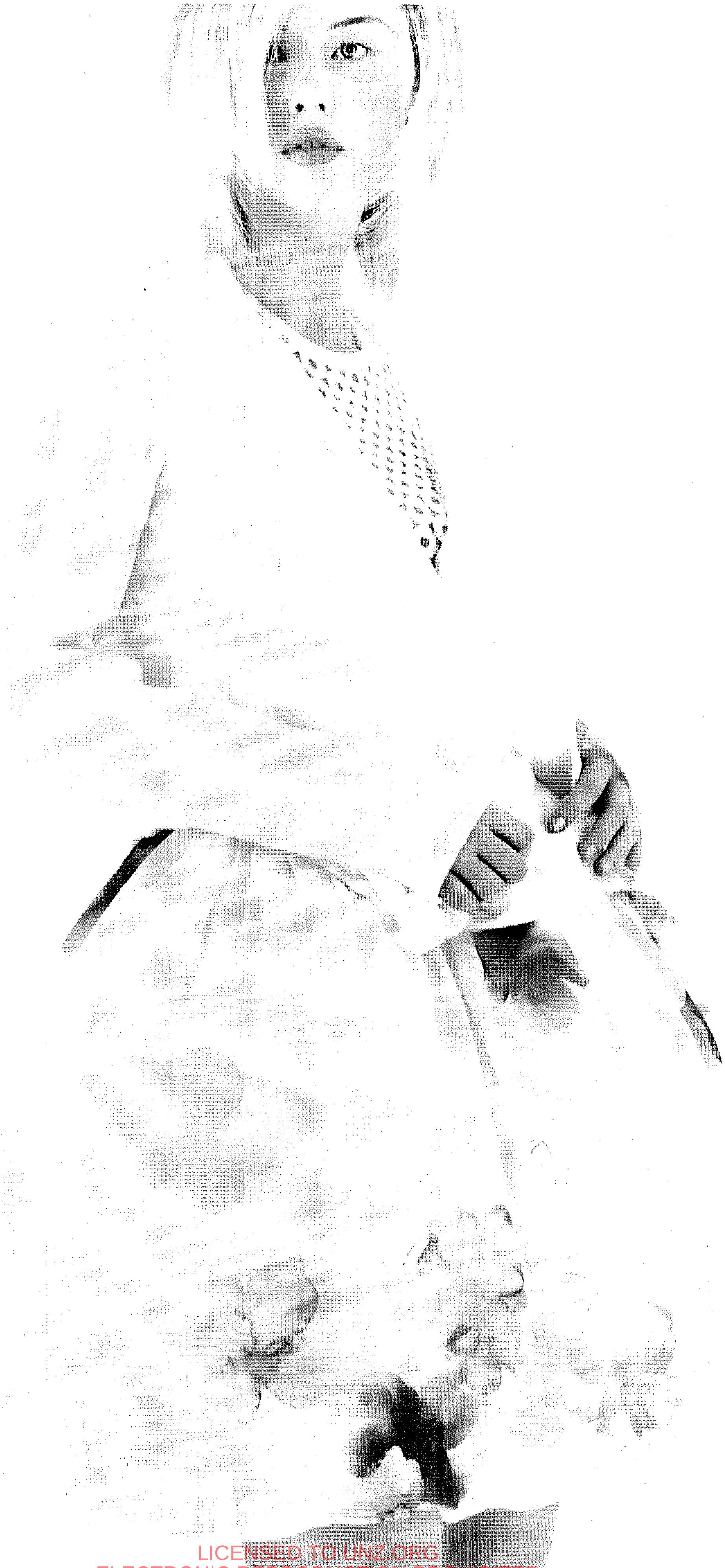
Rayon-matte-jersey cardigan by Helmut Lang, $595 at Barneys New York and Mameg (Los Angeles); jersey pants by Helmut Lang, $720 at Barneys New York; sheer polyamide tank by Helmut Lang, $400 at Blake (Chicago) in April.

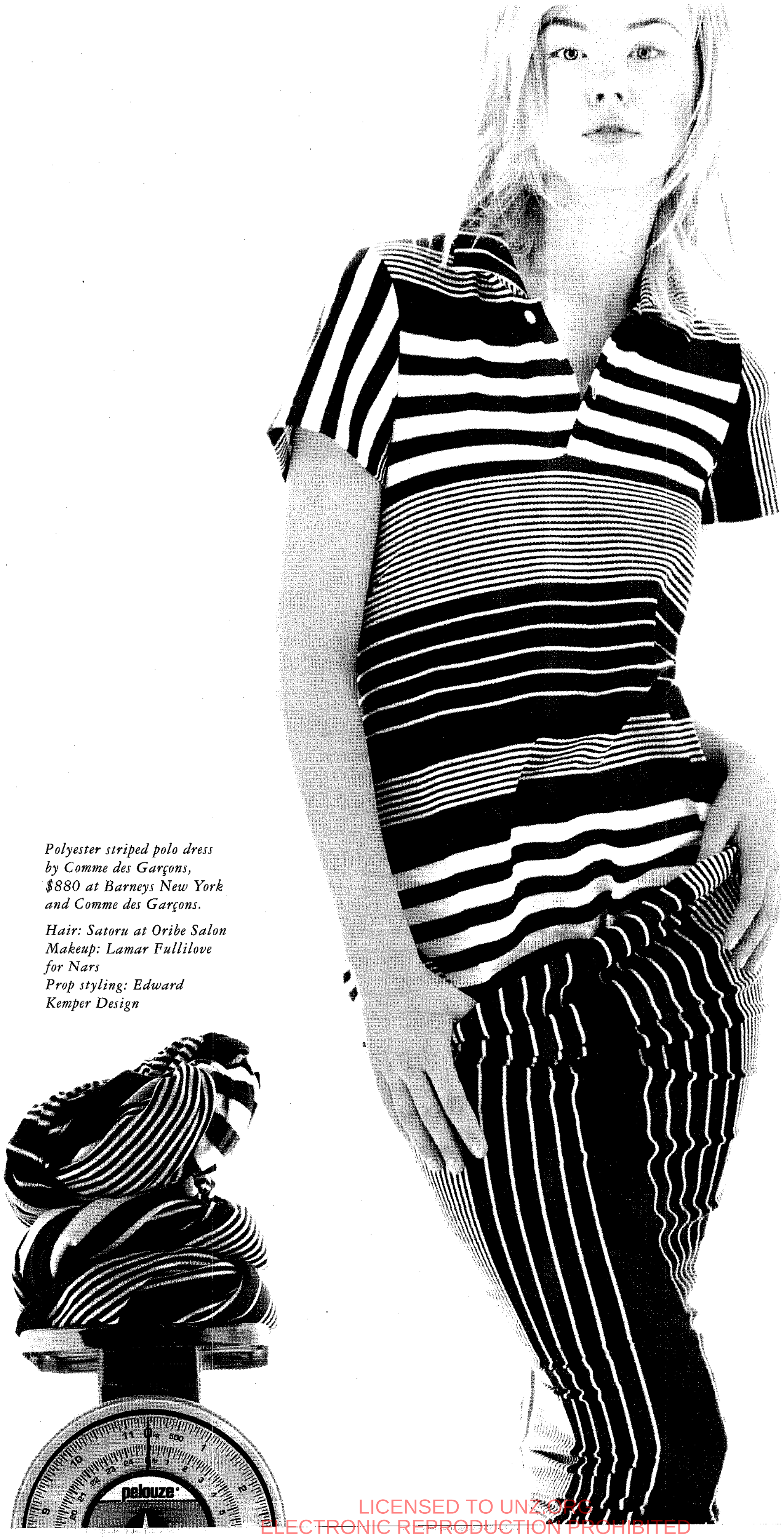
Polyamide-elastic shirt by Jil Sander, $170 at Barneys New York and Jil Sander (Atlanta); silk pull-on tube skirt by DKNY, $235 at Lord & Taylor, Macy's, and Nordstrom; "Astuta" heels by Manolo Blahnik, $425 at Bergdorf Goodman, Manolo Blahnik, and Neiman Marcus (Beverly Hills).

Multilayered nylon top, $1,480, and cotton-polyurethane pants, $740, both by Junya Watanabe at Comme des Garçons (116 Wooster Street, near Prince Street).



Eyelet shirt with sheer back, $420, hand-painted silk skirt with crinoline, $1,730, and scalloped-front cotton jacket, $475, all by Yohji Yamamoto at Barneys New York and Yohji Yamamoto (103 Grand Street, near Mercer Street).





Polyester striped polo dress by Comme des Garçons, $880 at Barneys New York and Comme des Garçons.

Hair: Satoru at Oribe Salon
Makeup: Lamar Fullilove for Nars
Prop styling: Edward Kemper Design

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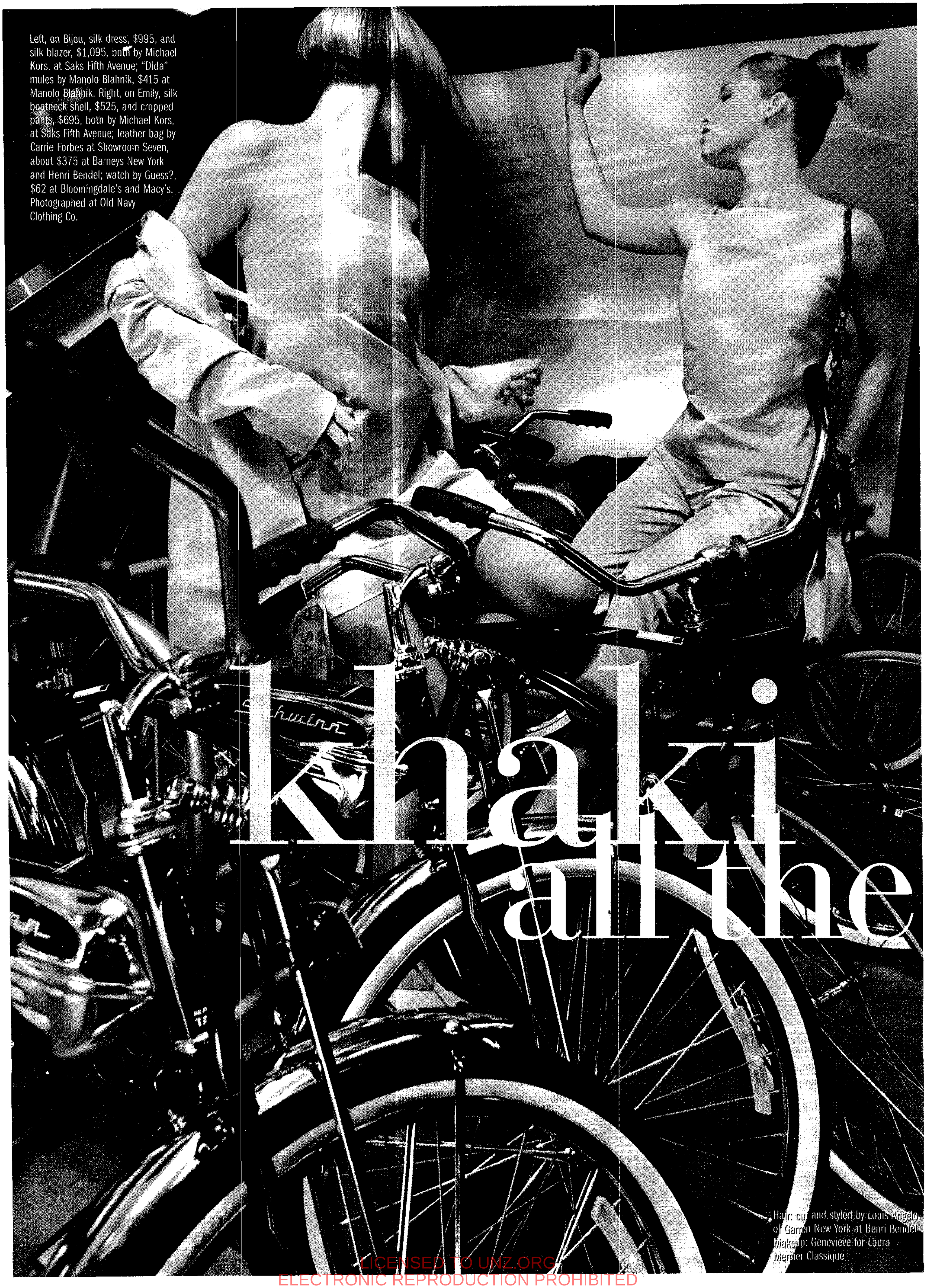
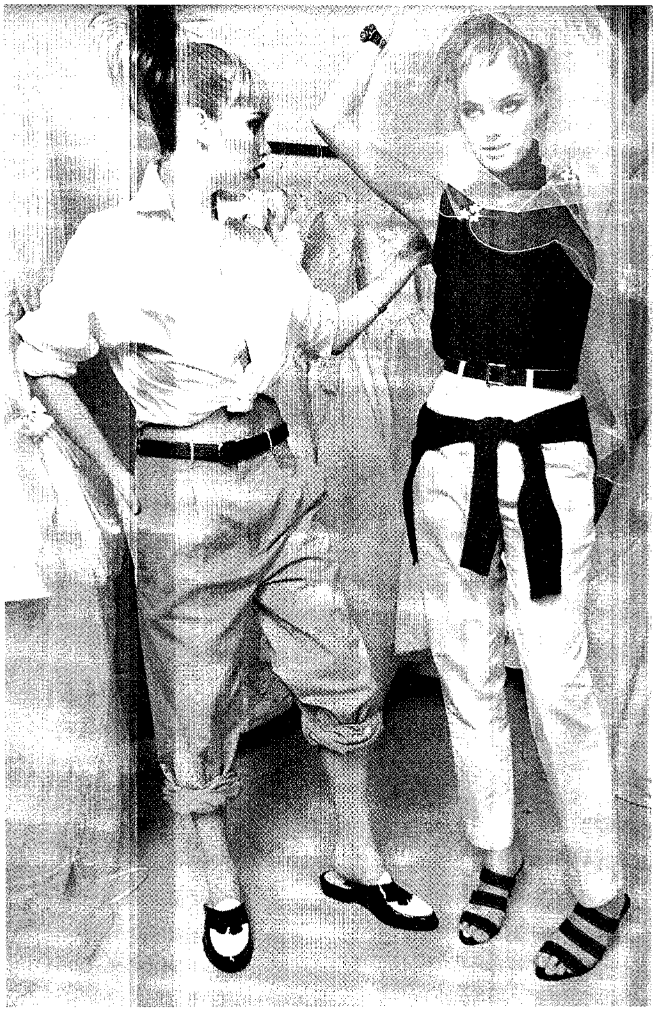


Left, on Bijou, silk dress, $995, and silk blazer, $1,095, both by Michael Kors, at Saks Fifth Avenue; "Dida" mules by Manolo Blahnik, $415 at Manolo Blahnik. Right, on Emily, silk boatneck shell, $525, and cropped pants, $695, both by Michael Kors, at Saks Fifth Avenue; leather bag by Carrie Forbes at Showroom Seven, about $375 at Barneys New York and Henri Bendel; watch by Guess?, $62 at Bloomingdale's and Macy's. Photographed at Old Navy Clothing Co.

khaki all the

Hair: cut and styled by Louis Angelo of Garren New York at Henri Bendel. Makeup: Genevieve for Laura Mercier Classique

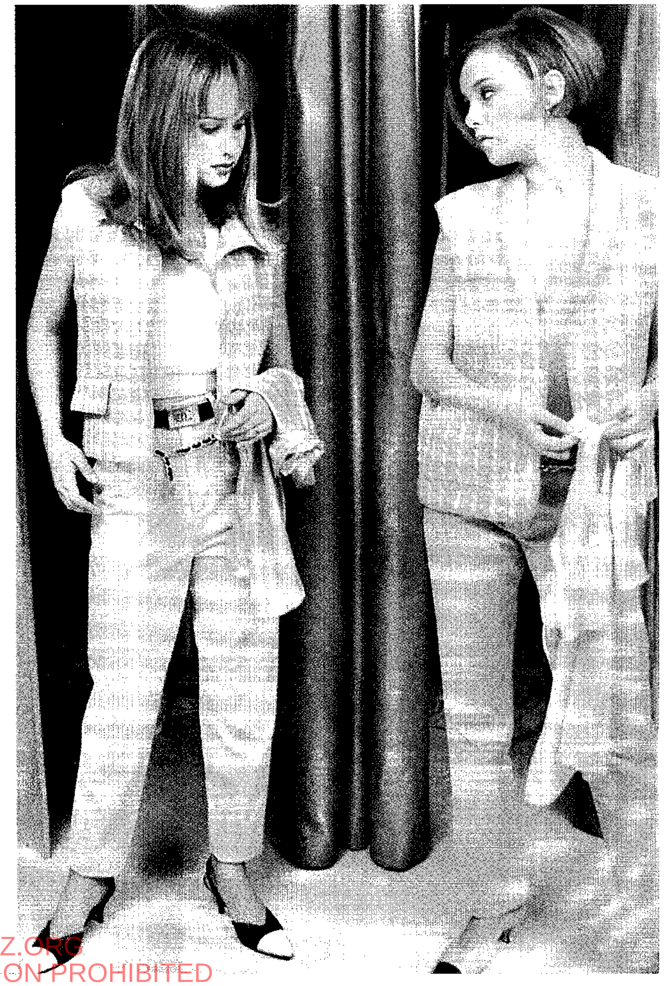
Like denim before it, this most democratic of materials has been elevated to haute status—most notably this season by Karl Lagerfeld, who sent models down the runway in khaki pants with Chanel jackets. Its crisp adaptability (what color *doesn't* go with khaki?) makes it the one absolute must-have of the season.



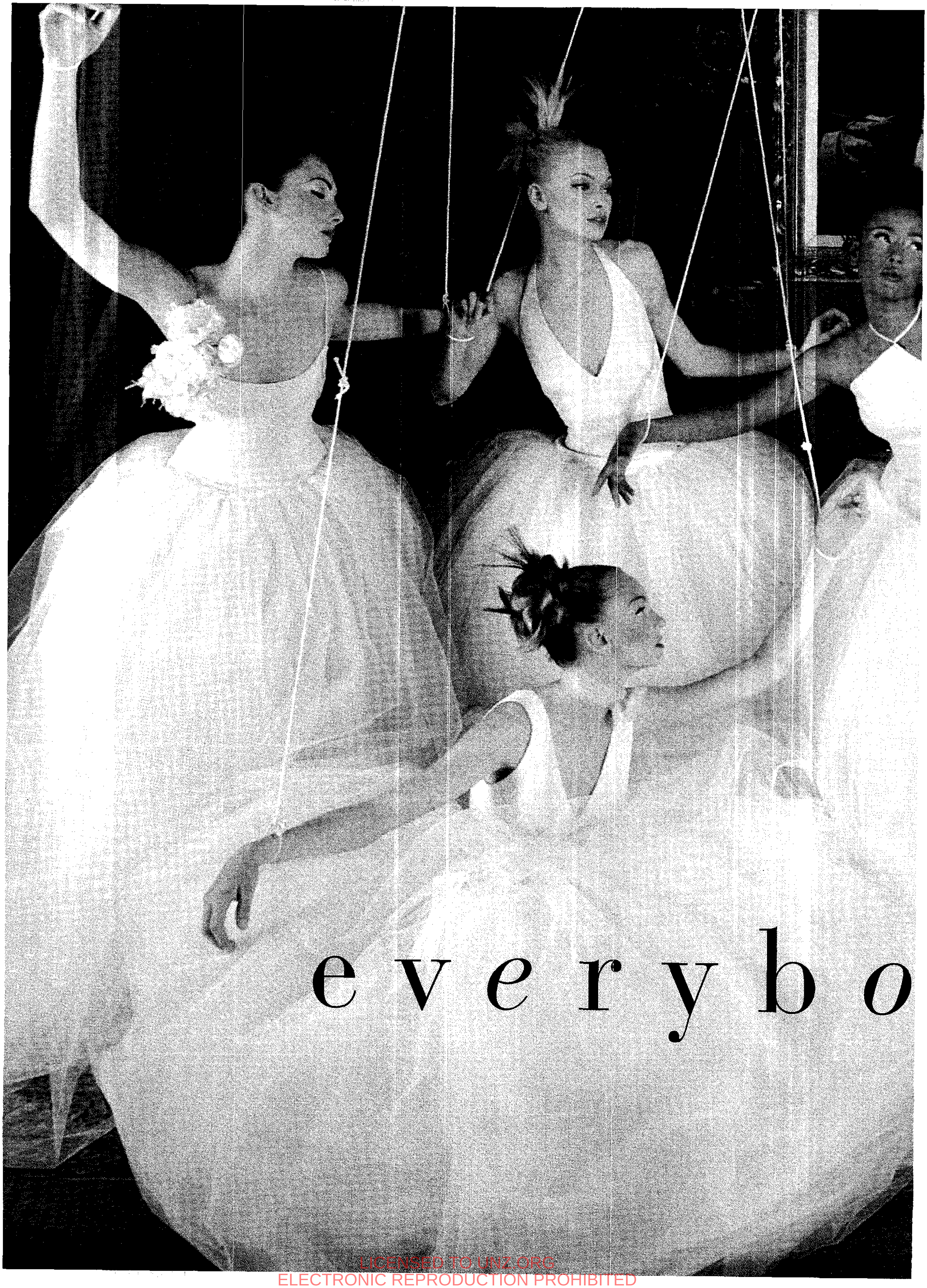
Top left, cotton-broadcloth shirt by Ralph Lauren, $70 at Bloomingdale's, Lord & Taylor, and Polo/Ralph Lauren (Beverly Hills); cotton-twill chino pants by Ralph Lauren, $79 at Lord & Taylor and Polo/Ralph Lauren (Beverly Hills and New York); leather belt, $58 at Banana Republic (in April); metal watch by Guess?, $58 at Bloomingdale's and Macy's; spectator mules by Cole-Haan, $185 at Bloomingdale's, Cole-Haan (667 Madison Avenue, near 61st Street, and 620 Fifth Avenue, at 50th Street), and Saks Fifth Avenue. Right, silk cardigan, $68, silk mock turtleneck, $48, and side-zip pants, $88 at Banana Republic stores nationwide; belt by The Gap; "Erato" heels by Manolo Blahnik, $455 at Barneys New York and Manolo Blahnik; watch by Swatch. Photographed at Saks Fifth Avenue

PHOTOGRAPHED BY
Chad Hall

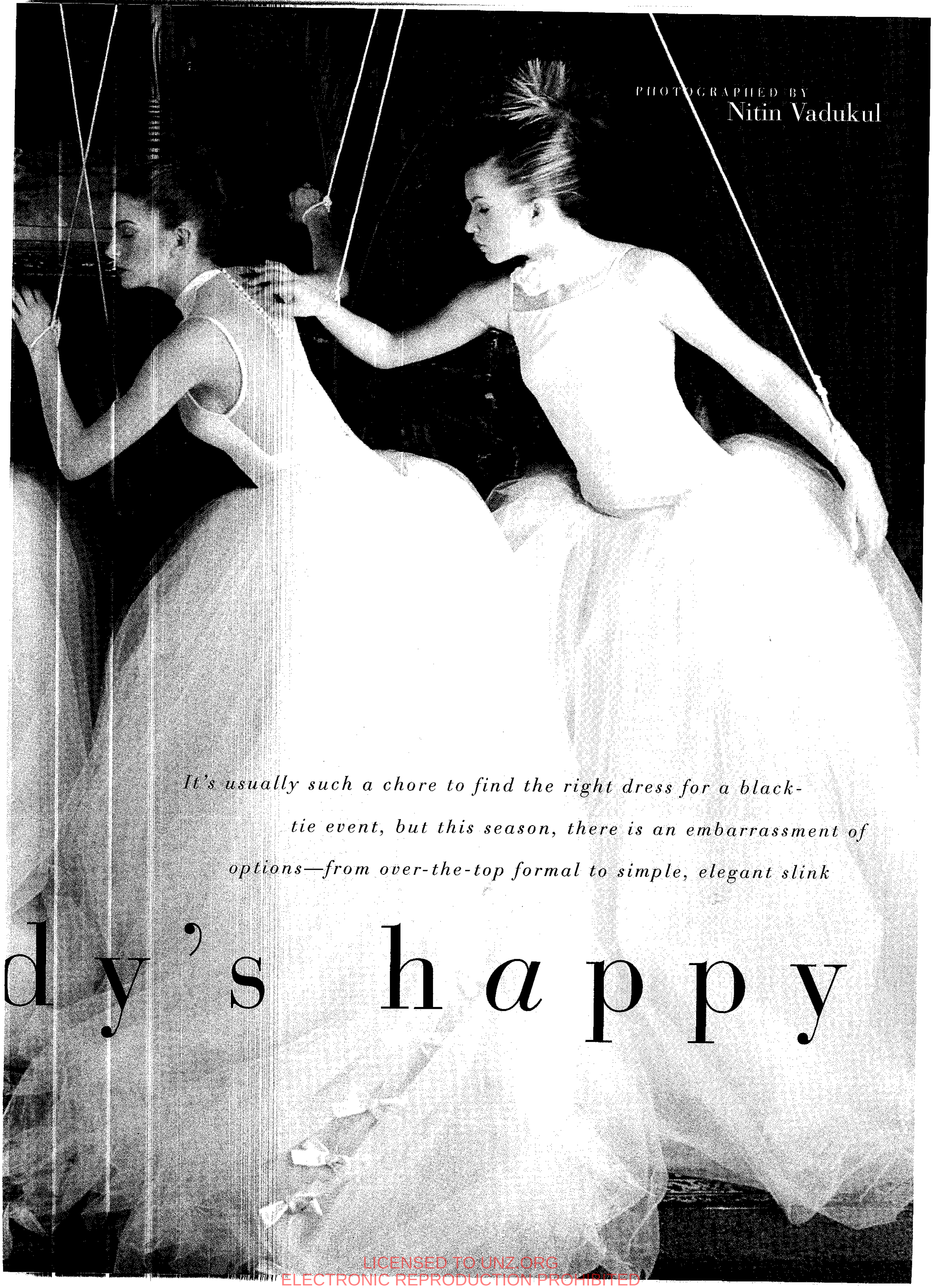
time



Bottom left, wool vest, $2,425, sleeveless knit top, $705, leather belt, $520, and chain belt, $545, all by Chanel at Chanel Boutiques; leather shoes by Robert Clergerie, $260 at Robert Clergerie, Susan (San Francisco and Burlingame), and Toby Lerner (Philadelphia). Right, wool vest, $2,675, and khaki pants, $785, both by Chanel, at Chanel Boutiques; leather belt at Chanel, $545; Chanel ID bracelet, $350 at Barneys New York and Chanel Boutiques; Chanel silver logo earrings, $255 at Bergdorf Goodman and Chanel Boutiques; sabrina-heel pump, $465 at Chanel boutiques; models holding shirts by Thierry Mugler. Photographed at Barneys New York



e v e r y b o

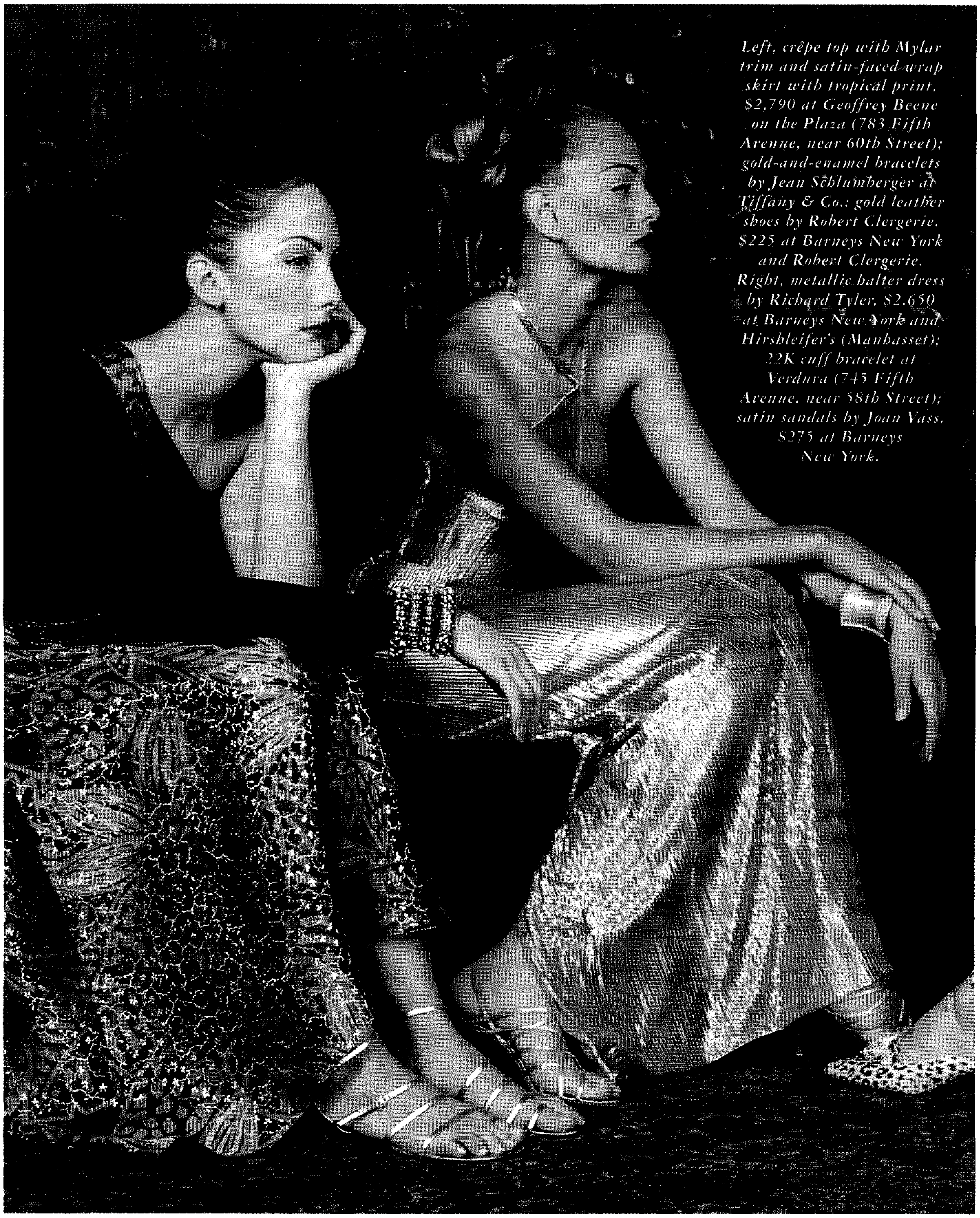


PHOTOGRAPHED BY
Nitin Vadukul

It's usually such a chore to find the right dress for a black-tie event, but this season, there is an embarrassment of options—from over-the-top formal to simple, elegant slink

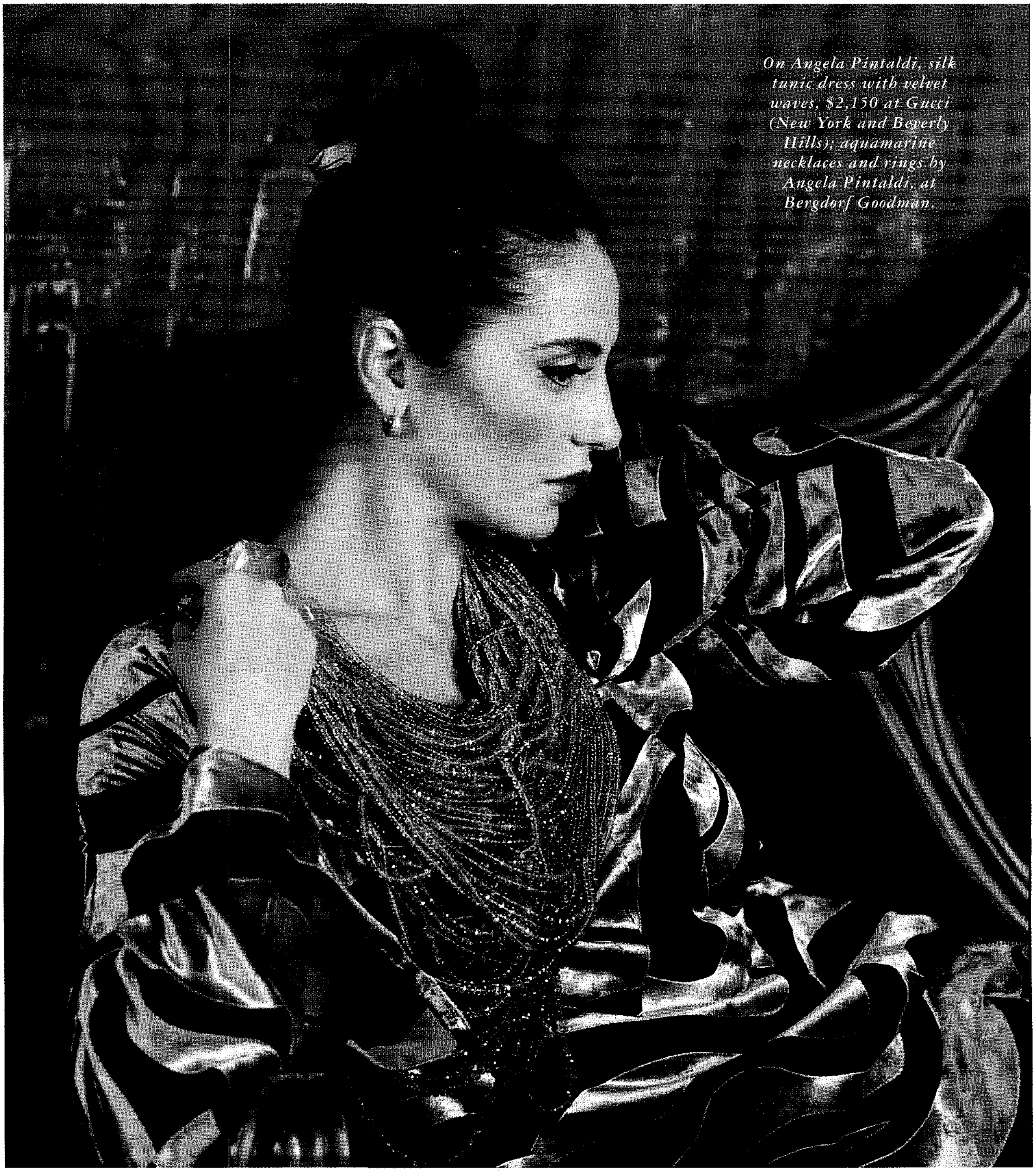
dy's h*a*ppy

[illegible] crêpe dress
with embroidery by John
Galliano, $[illegible]900 at
Barneys (402 West
Broadway, near Spring
Street) and Bergdorf
Goodman; handbag by
Paloma Picasso for [illegible]
[illegible], $675, at
[illegible] (2[illegible]-2260); [illegible]
shoes, $[illegible] at Stuart
[illegible].



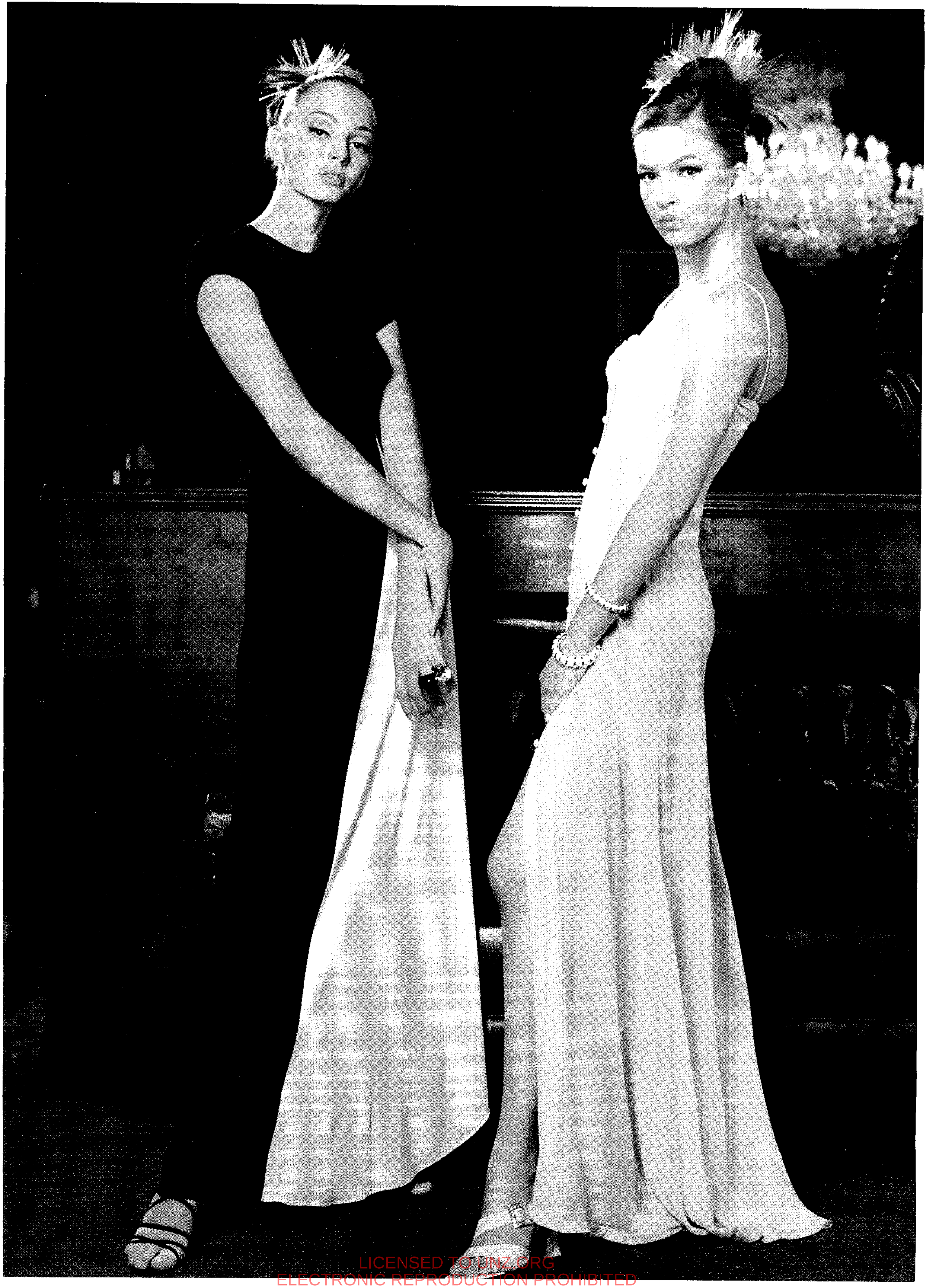
Left, crêpe top with Mylar trim and satin-faced wrap skirt with tropical print, $2,790 at Geoffrey Beene on the Plaza (783 Fifth Avenue, near 60th Street); gold-and-enamel bracelets by Jean Schlumberger at Tiffany & Co.; gold leather shoes by Robert Clergerie, $225 at Barneys New York and Robert Clergerie. Right, metallic halter dress by Richard Tyler, $2,650 at Barneys New York and Hirshleifer's (Manhasset); 22K cuff bracelet at Verdura (745 Fifth Avenue, near 58th Street); satin sandals by Joan Vass, $275 at Barneys New York.

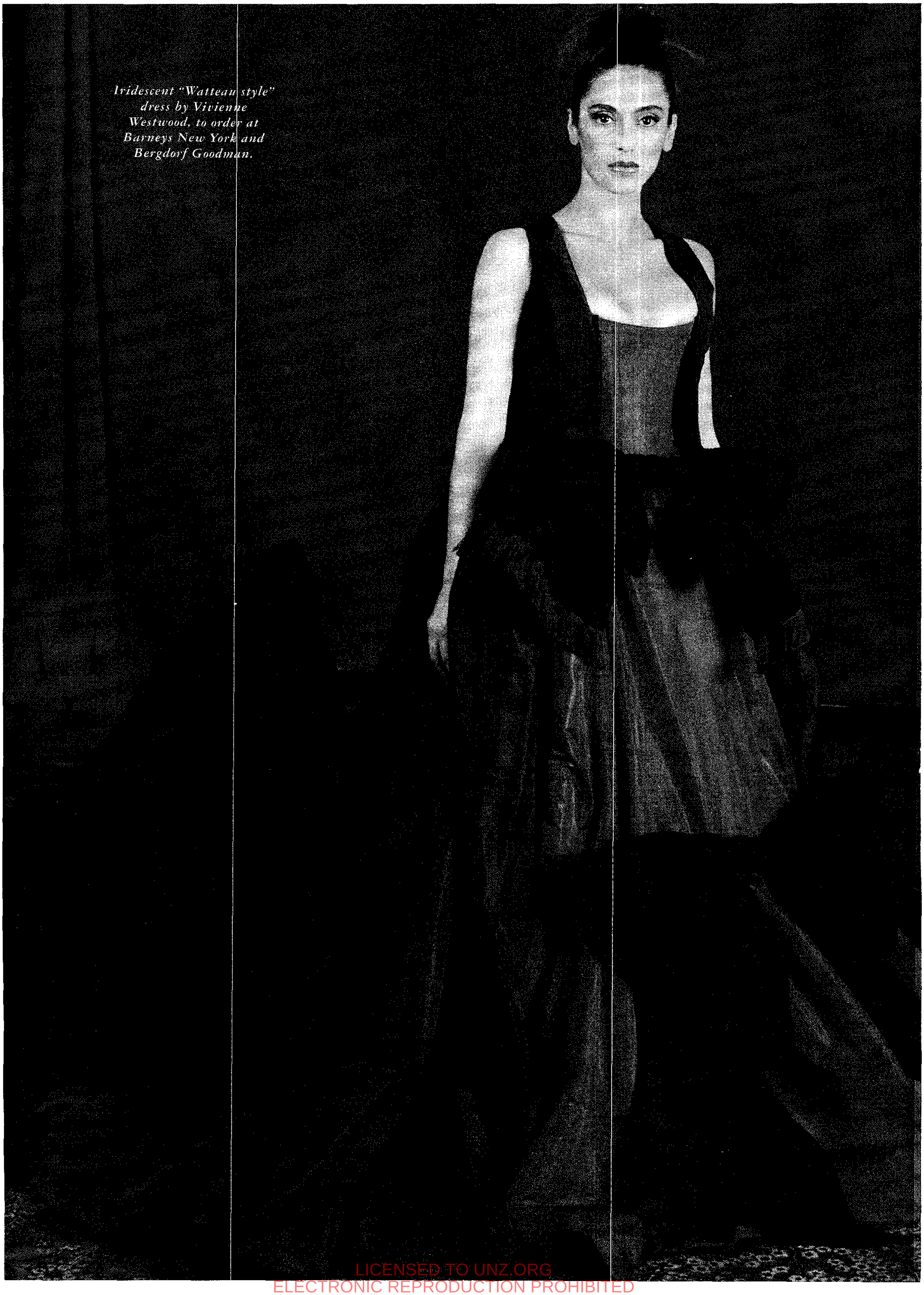
Previous page, from left, standing: mint-green dress with chiffon bodice and tulle skirt, about $3,475; pale-blue dress with silk-crêpe v-neck halter and tulle skirt, about $2,500; yellow dress with silk satin-organza bodice and tulle skirt, about $3,175; peach dress with silk-crêpe bodice and tulle skirt, about $2,600; bright-pink dress with square-neck matte-jersey bodice and tulle skirt, about $3,225; seated: pale-pink dress with silk-crêpe v-neck bodice and tulle skirt, about $2,500; all at the Vera Wang Bridal Salon (991 Madison Avenue, at 77th Street). Models, from left to right: Jade, Corey, Waris, Miele, Lana, and (sitting) Susan



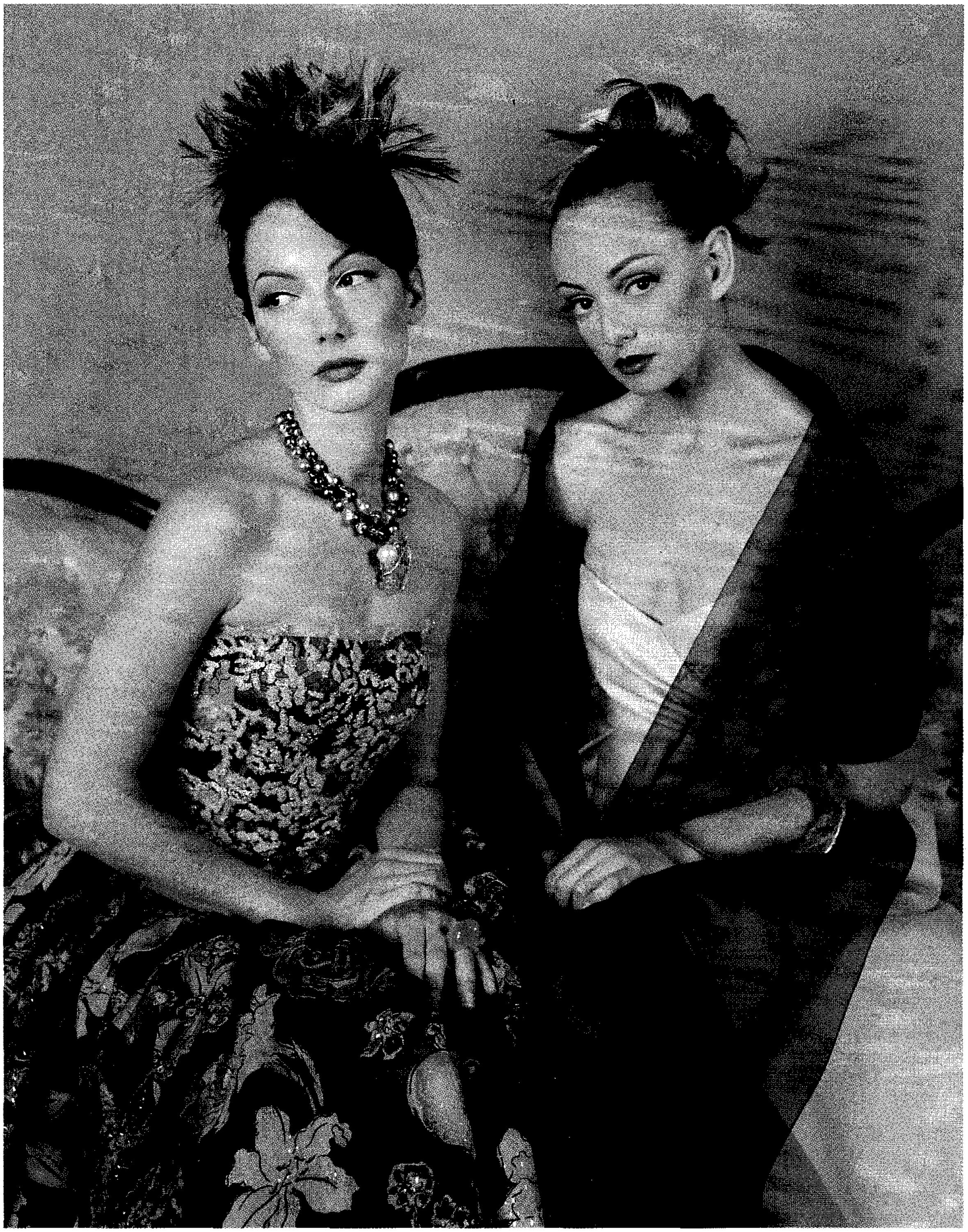
On Angela Pintaldi, silk tunic dress with velvet waves, $2,150 at Gucci (New York and Beverly Hills); aquamarine necklaces and rings by Angela Pintaldi, at Bergdorf Goodman.

Opposite page: left, rayon-jersey dress with silk-faille piping, $2,390 at Geoffrey Beene on the Plaza; "Cross" shoes by Stuart Weitzman, $170 at Stuart Weitzman; white-topaz ring with sculpted band and hand-sculpted onyx ring by Angela Pintaldi, at Bergdorf Goodman; right, silk-chiffon dress with sheer overlay and bodysuit by Versace, $4,970 to order at Bergdorf Goodman, and at Gianni Versace Boutique (817 Madison Avenue, at 68th Street); gold-and-enamel bangels by Jean Schlumberger, at Tiffany & Co.; silk slingbacks, $450 at Gianni Versace Boutique.

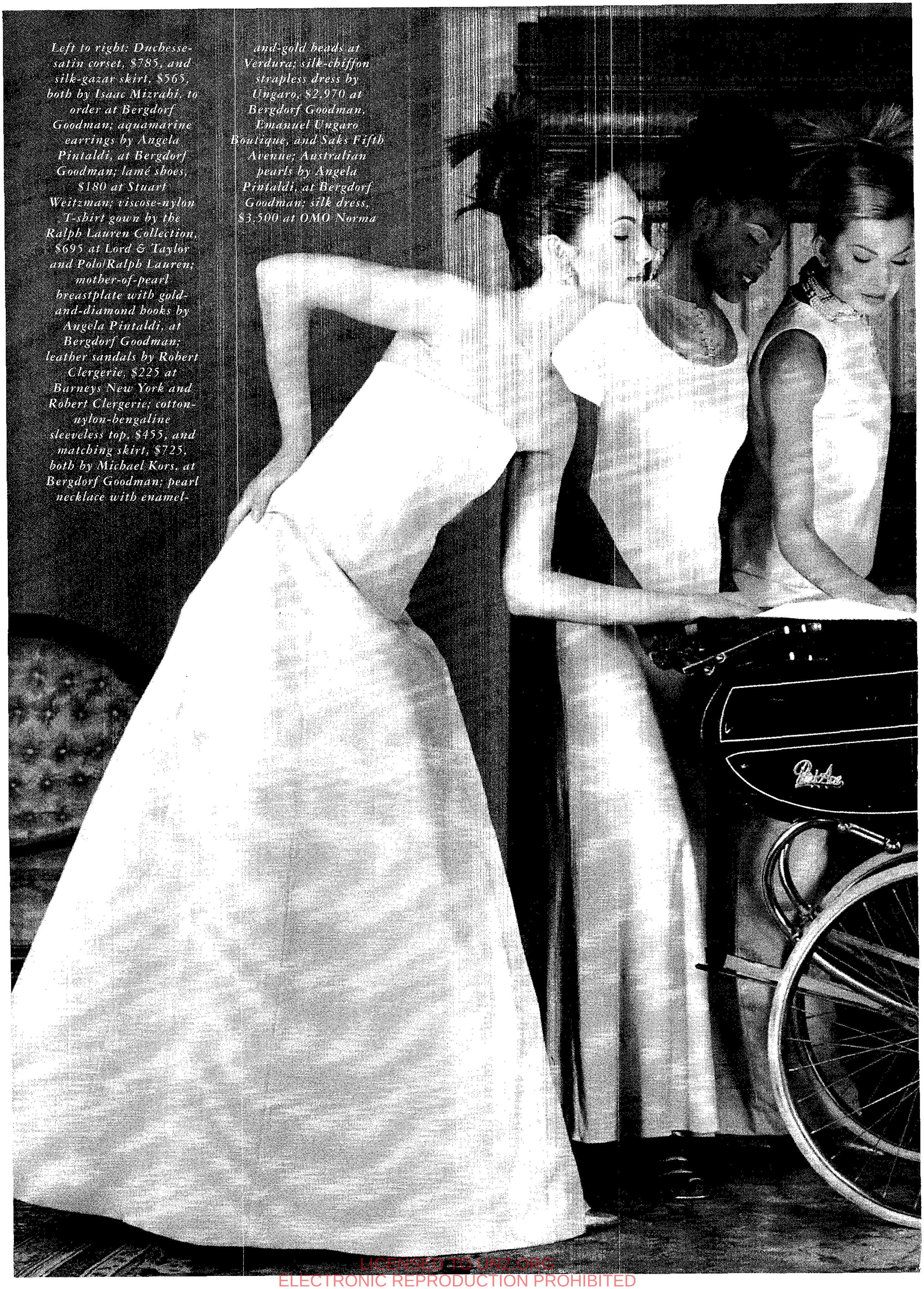




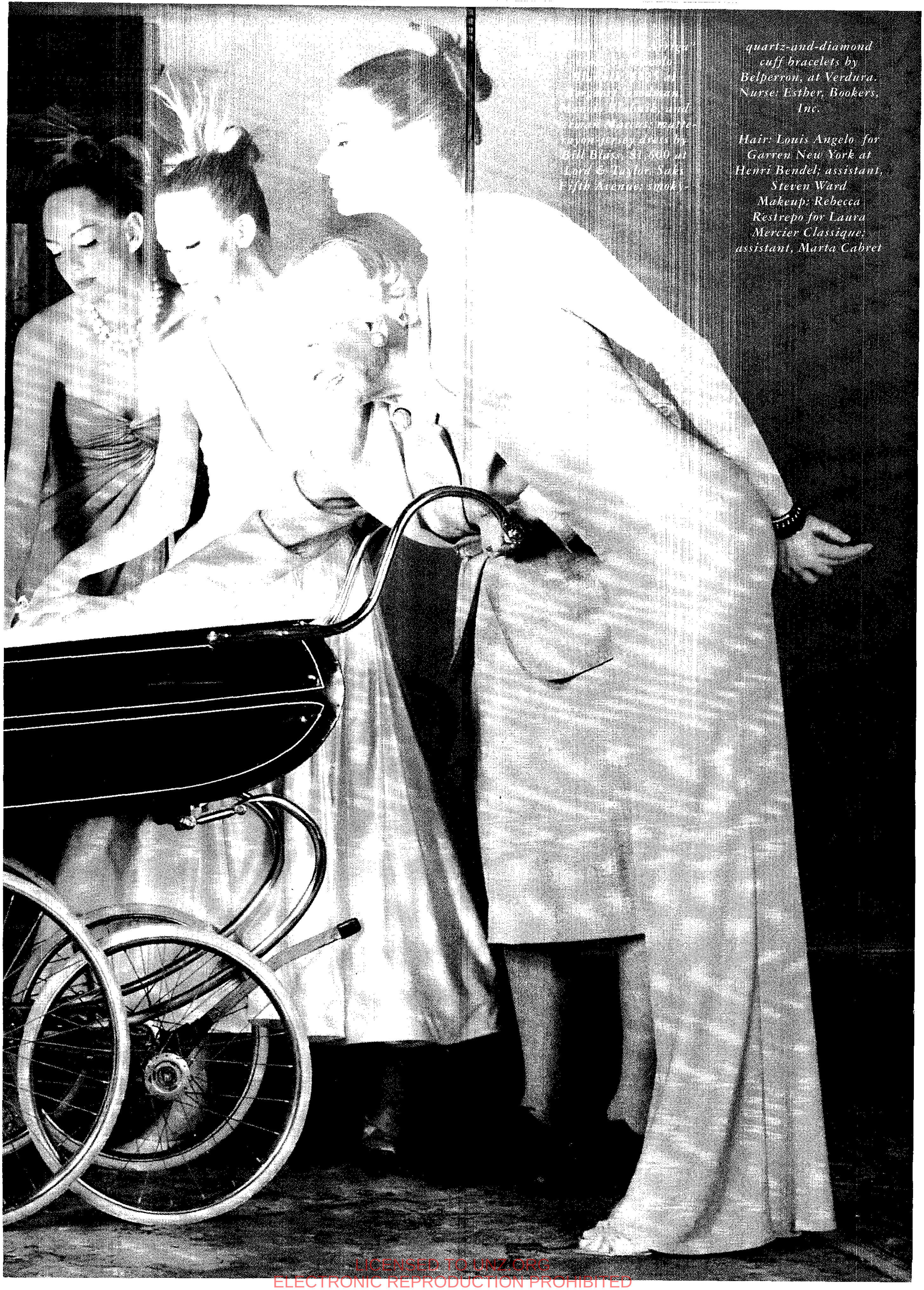
Iridescent "Watteau style" dress by Vivienne Westwood, to order at Barneys New York and Bergdorf Goodman.



Left, silk-and-beaded-tulle top, $7,140, and silk-organza skirt, $6,950, to order at Giorgio Armani Boutique; gray Australian-pearl necklace with aquamarine pendant and aquamarine sculpted ring by Angela Pintaldi, at Bergdorf Goodman. Right, silk-organza dress by C. J. Yoon Ono, $4,800 to order at Bergdorf Goodman; jade bangles and aquamarine ring by Angela Pintaldi, at Bergdorf Goodman.

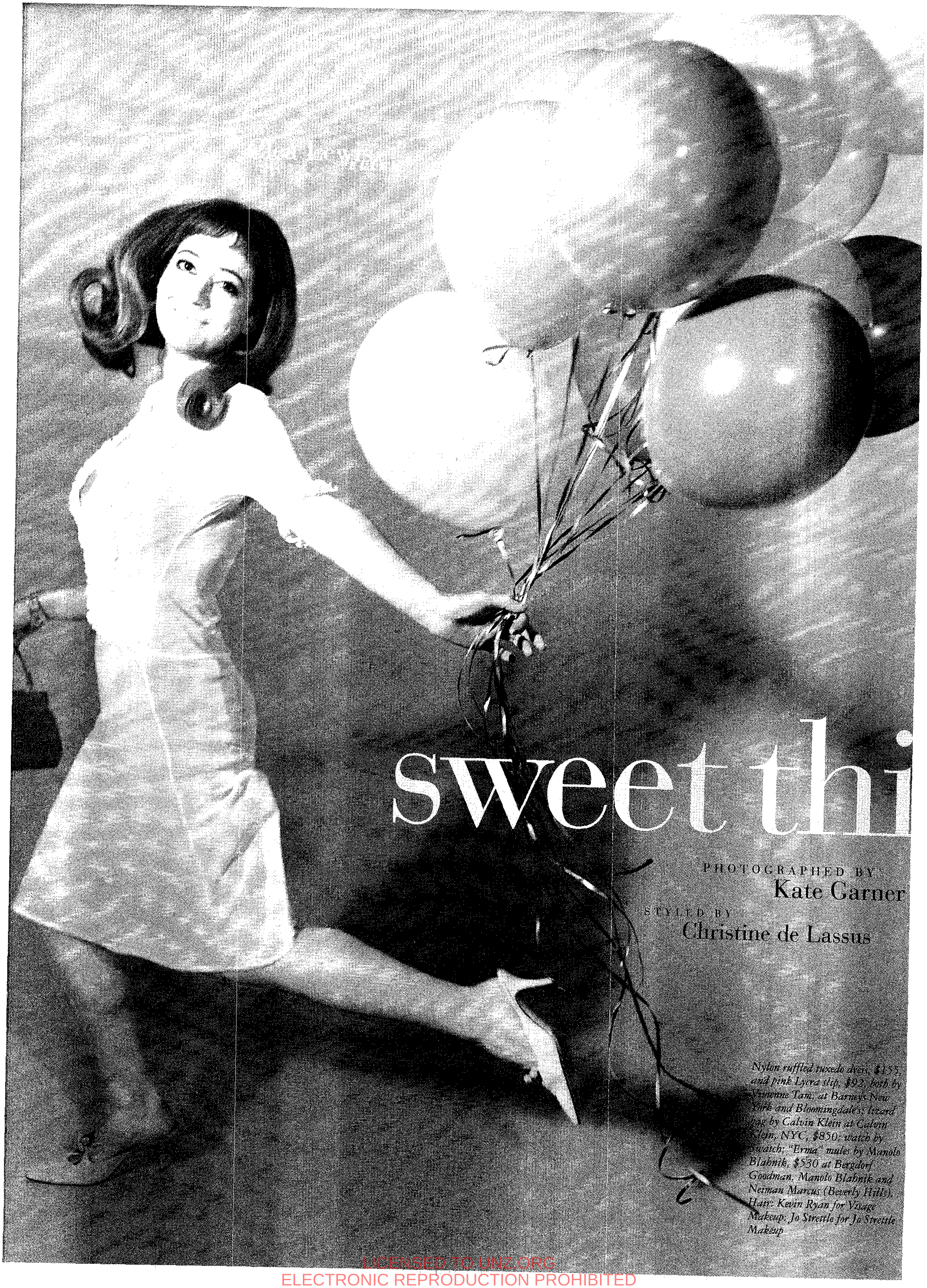


Left to right: Duchesse-satin corset, $785, and silk-gazar skirt, $565, both by Isaac Mizrahi, to order at Bergdorf Goodman; aquamarine earrings by Angela Pintaldi, at Bergdorf Goodman; lamé shoes, $180 at Stuart Weitzman; viscose-nylon T-shirt gown by the Ralph Lauren Collection, $695 at Lord & Taylor and Polo/Ralph Lauren; mother-of-pearl breastplate with gold-and-diamond hooks by Angela Pintaldi, at Bergdorf Goodman; leather sandals by Robert Clergerie, $225 at Barneys New York and Robert Clergerie; cotton-nylon-bengaline sleeveless top, $455, and matching skirt, $725, both by Michael Kors, at Bergdorf Goodman; pearl necklace with enamel-and-gold beads at Verdura; silk-chiffon strapless dress by Ungaro, $2,970 at Bergdorf Goodman, Emanuel Ungaro Boutique, and Saks Fifth Avenue; Australian pearls by Angela Pintaldi, at Bergdorf Goodman; silk dress, $3,500 at OMO Norma



[illegible]
Bergdorf Goodman,
Neiman Marcus, and
[illegible] matte-
rayon-jersey dress by
Bill Blass, $1,800 at
Lord & Taylor, Saks
Fifth Avenue; smoky-quartz-and-diamond
cuff bracelets by
Belperron, at Verdura.
Nurse: Esther, Bookers,
Inc.

Hair: Louis Angelo for
Garren New York at
Henri Bendel; assistant,
Steven Ward
Makeup: Rebecca
Restrepo for Laura
Mercier Classique;
assistant, Marta Cabret



sweet thi

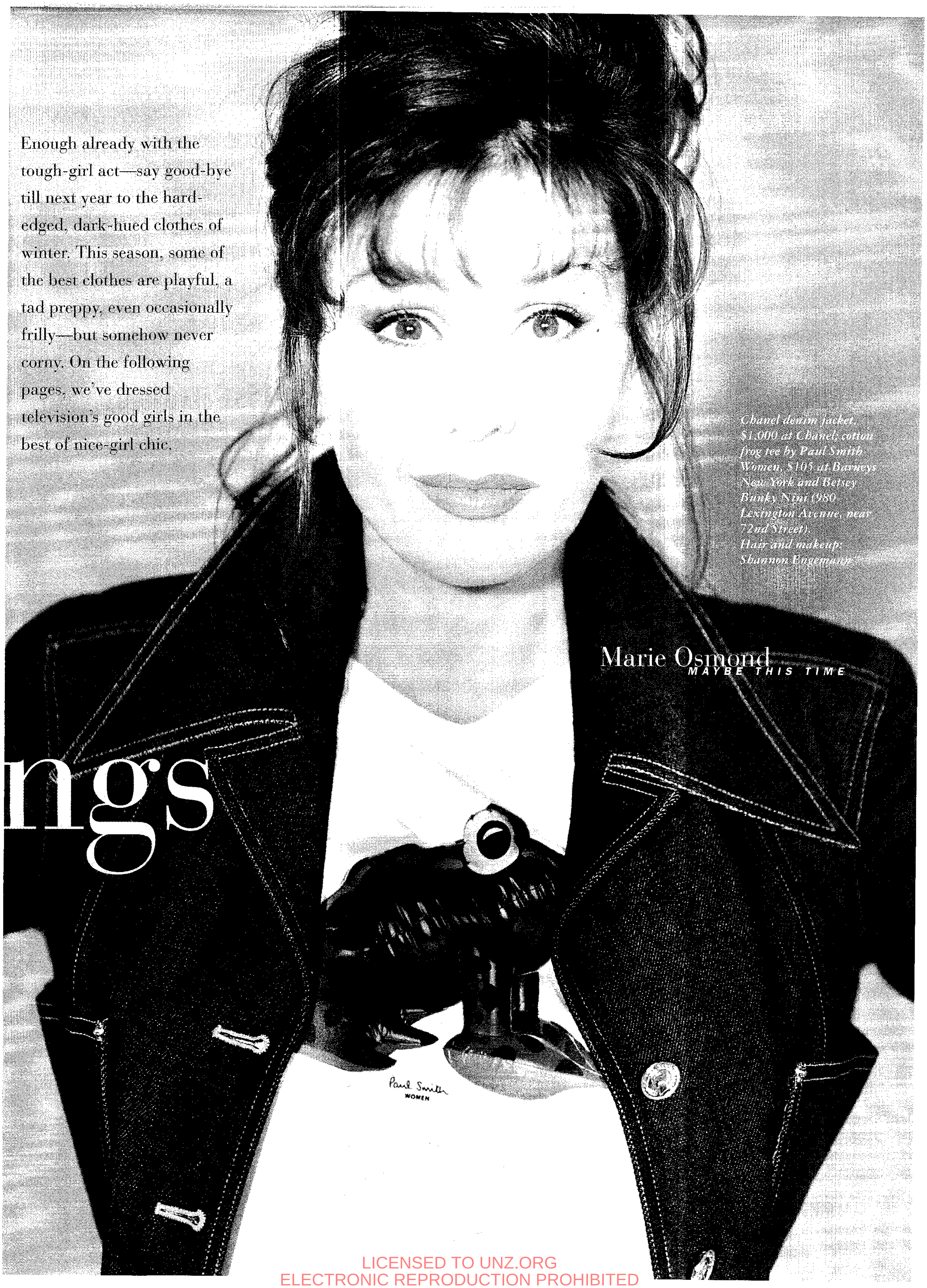
PHOTOGRAPHED BY
Kate Garner

STYLED BY
Christine de Lassus

Nylon ruffled tuxedo dress, $155, and pink Lycra slip, $92, both by Vivienne Tam, at Barneys New York and Bloomingdale's; lizard bag by Calvin Klein at Calvin Klein, NYC, $850; watch by Swatch; "Erma" mules by Manolo Blahnik, $530 at Bergdorf Goodman, Manolo Blahnik and Neiman Marcus (Beverly Hills). Hair: Kevin Ryan for Visage Makeup: Jo Strettle for Jo Strettle Makeup

ngs

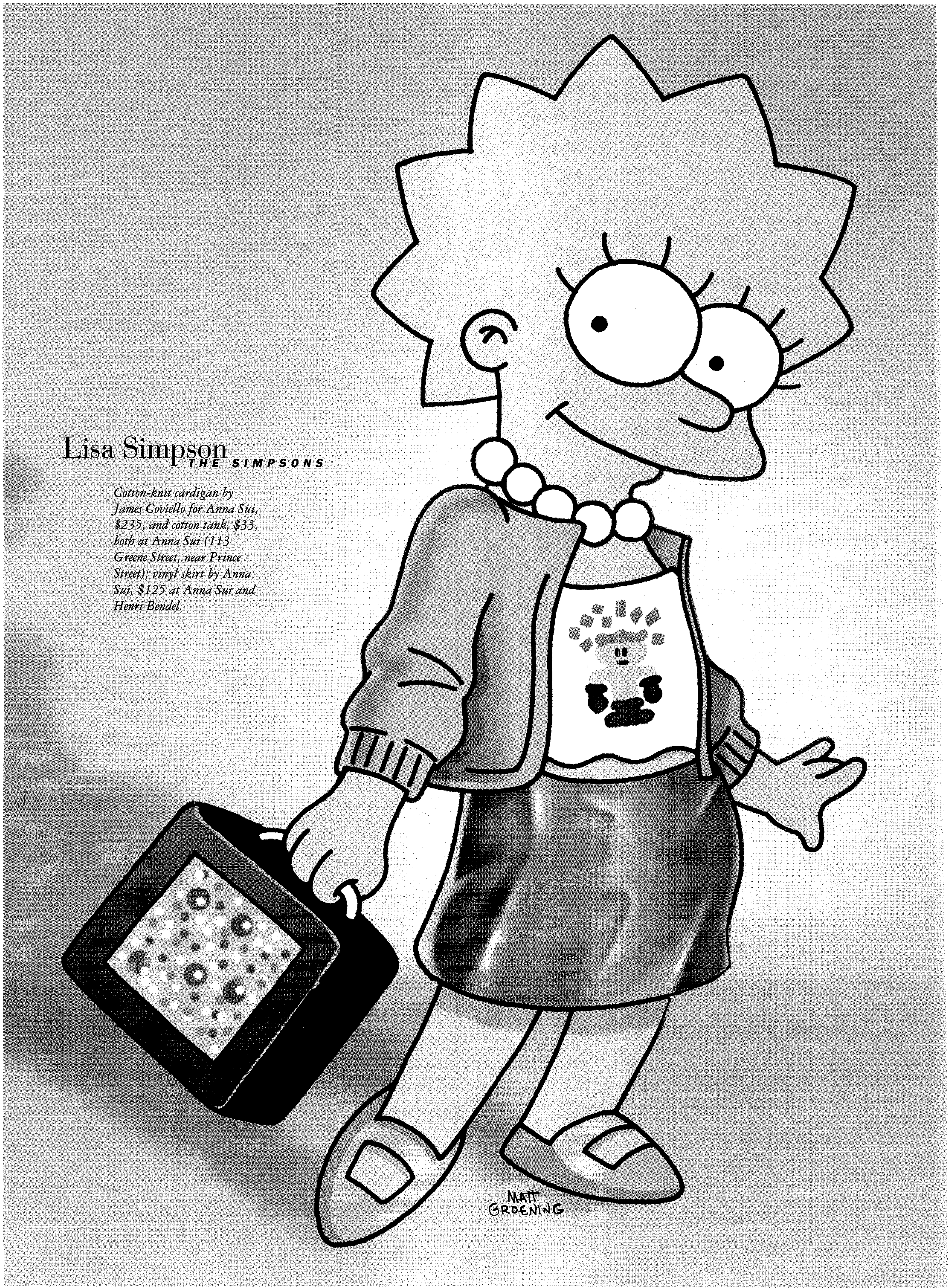
Enough already with the tough-girl act—say good-bye till next year to the hard-edged, dark-hued clothes of winter. This season, some of the best clothes are playful, a tad preppy, even occasionally frilly—but somehow never corny. On the following pages, we've dressed television's good girls in the best of nice-girl chic.



Marie Osmond

MAYBE THIS TIME

Chanel denim jacket, $1,000 at Chanel; cotton frog tee by Paul Smith Women, $105 at Barneys New York and Betsey Bunky Nini (980 Lexington Avenue, near 72nd Street).
Hair and makeup: Shannon Engemann.



Lisa Simpson THE SIMPSONS

Cotton-knit cardigan by James Coviello for Anna Sui, $235, and cotton tank, $33, both at Anna Sui (113 Greene Street, near Prince Street); vinyl skirt by Anna Sui, $125 at Anna Sui and Henri Bendel.

[illegible] Smith Women [illegible] $180 at [illegible] Madison Avenue at 55th Street and 835 Madison Avenue near 70th Street. Hair: Kevin Ryan for [illegible]. Makeup: Jo Strettle for Jo Strettle Makeup.

Terry Farrell
DEEP SPACE NINE

Cotton floral photoprint dress, $220, at Agnès b. (1063 Madison Avenue, between 80th and 81st Streets, and 116 Prince Street); UltraSuede coat by Jennifer George, $920, at Adele Kauff (Great Neck) and Barneys New York; shoes, $230 at Patrick Cox (702 Madison Avenue, near 62nd Street); oversize aviator sunglasses by Christian Roth for Optical Affairs, $178 at Bergdorf Goodman, Cohen's Fashion Optical (all Manhattan stores), Saks Fifth Avenue, and 20/20 (all Manhattan stores).
Hair: Kevin Ryan for Visage
Makeup: Jo Strettle for Jo Strettle Makeup

Neve Campbell
PARTY OF FIVE

Spandex cardigan sweater by Anna Molinari, $550 at Carol Rollo (1044 Third Avenue, near 62nd Street), Mary Chanels (Fort Lee) and Uffizi (Short Hills); Ferragamo viscose jersey dress, $870 at Salvatore Ferragamo (725 Fifth Avenue, near 57th Street); shoes by Kenneth Cole, $98 at Bloomingdale's, Kenneth Cole (95 Fifth Avenue, at 17th Street) and Lord & Taylor and Macy's [illegible]
Hair: Kevin Ryan for Visage
Makeup: Jo Strettle for Jo Strettle Makeup

Sherry-Lehmann's Rave Reviews

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1991 Zagat Survey
Best Wine Shop

"If Bacchus owned a wine store, this would be it"; the many admirers of this East Side carriage trade shop are uniformly enthusiastic about the quality and selection here, noting that the shop has all the best French and California producers, plus a solid list of top wines from Italy, Spain, Germany and Australia, in addition to vintage port, old Madeira and kosher wines: the staff is "patient, knowledgeable and very accommodating."

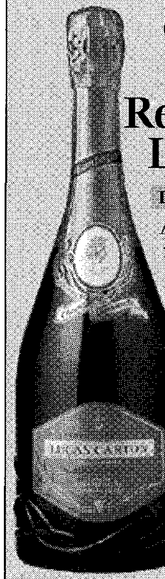
New York Magazine's The Best of New York
Sherry-Lehmann: A Perfect Wine Store

Too many wine stores get over on attitude, which is bad. But if there's one place that could do so legitimately, it would be Sherry-Lehmann. And happily, it doesn't. To the staff at this Upper East Side fixture, there's no such thing as a stupid question; the place is charmingly - for the neighborhood - egalitarian. It's the place to come whether one is in pursuit of a special-occasion bottle or a $12 Chianti to bring to a dinner party.

1996 Zagat Survey
New York City's #1 Wine Store

"One of the finest wine shops in the world," and top-rated for quality in NYC, this "classy" establishment has been run by the Aaron family since shortly after Prohibition, providing "exquisite old-world service" to a clientele who claim, "if you know more than they do, you own a vineyard in France"; known for "extraordinary variety," only a portion of its vast inventory is on display, so seekers page through the big book on the counter or use its lavish seasonal catalogs.

Champagne Demoiselle Reserve Special Lucas Carton



FROM ALAIN SENDERENS

Alain Senderens, the renowned chef of Paris' famed restaurant Lucas Carton, explains how this delicious Champagne came to be: "In 1993, when I met my good friend Paul-Francois Vranken, I asked him to create a special cuvée of Champagne that I would be proud to serve to the guests of Lucas Carton. After a great amount of research the magical M. Vranken created **Champagne Demoiselle Reserve Special Lucas Carton** for my restaurant.

THE TASTE It is a very dry Champagne that imparts a buttery flavor on the palate and it was created to be consumed with the cuisine of my beloved restaurant.

A LIMITED SHIPMENT I am very pleased to know that a small quantity of this Champagne is being shipped to our good friends at the famed Sherry-Lehmann in New York City." *(1140)*

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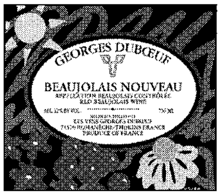
-Georges Duboeuf

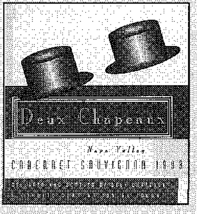


The 1995 Beaujolais Nouveau we offer here is a **special cuvee** that Monsieur Duboeuf selects **specially for Sherry-Lehmann.** You will be delighted with its fresh fragrances and pleasing fruit. *(4555)*

$5 99 Bottle **$69 95** Case

Two Delicious Deux Chapeaux from Daniel Johnnes & Larry Stone

"Two Sommeliers Decide to Make What They Pour: - Wine Spectator



"Two sommeliers ...have decided to put on second hats and become wine producers. Daniel Johnnes ...and Larry Stone ...have teamed up to offer a 1994 California Chardonnay and a 1993 California Cabernet Sauvignon under their new Deux Chapeaux label." **-Wine Spectator**

899 **CABERNET SAUVIGNON 1993 (Napa)**
648 **CHARDONNAY 1994 (Napa)**

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- Craig Claiborne. New York Times *(81)*

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PRODUCT OF FRANCE

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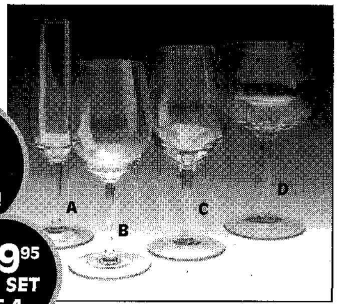

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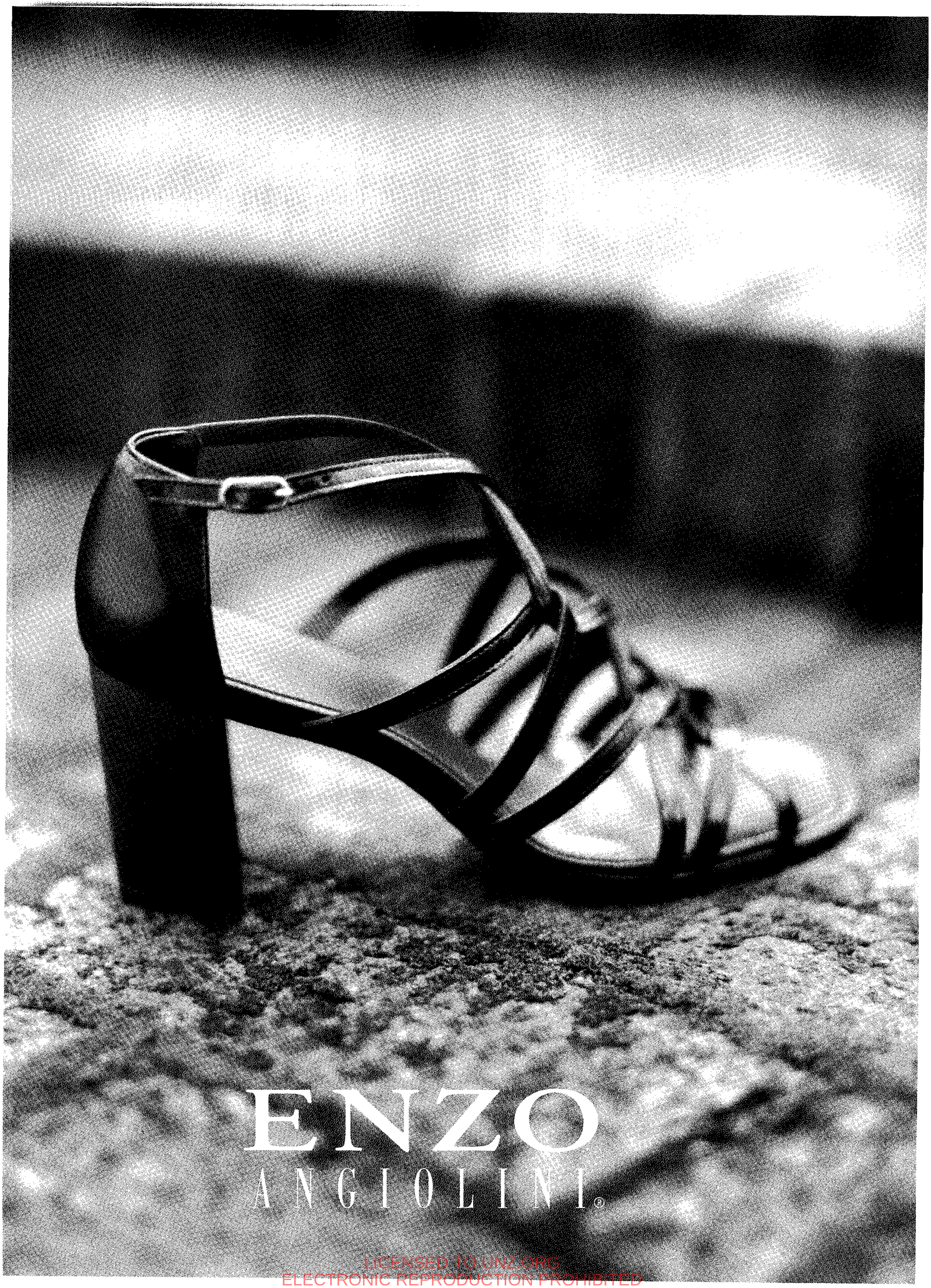
Shannon Sturges
SAVANNAH

Cotton-knit rose sweater by Paul Smith Women, about $235 at Barneys New York and Betsey Bunky Nini (980 Lexington Avenue, near 71st Street).
Hair: Kevin Ryan for Visage.
Makeup: Jo Strettell for Jo Strettell makeup.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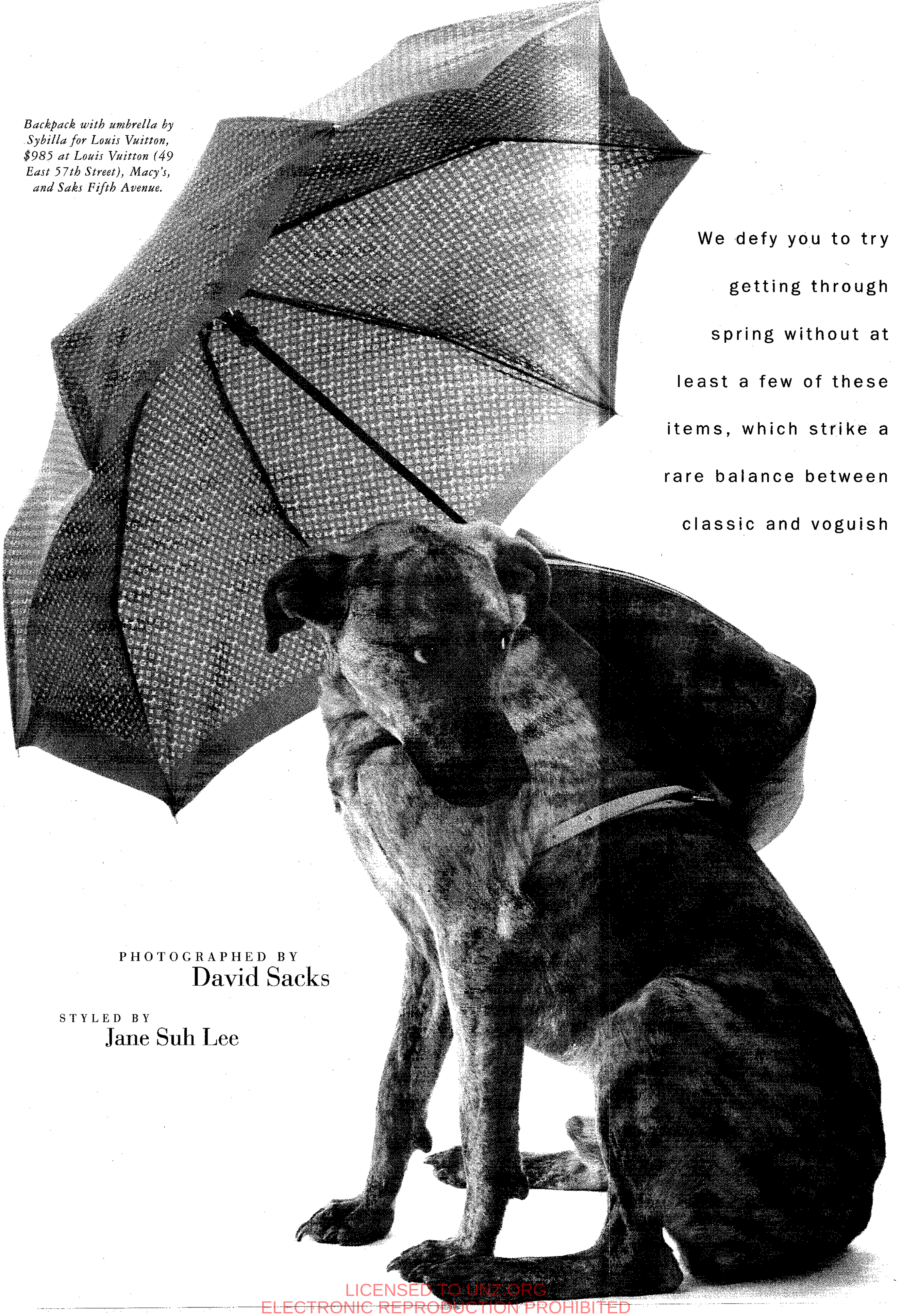


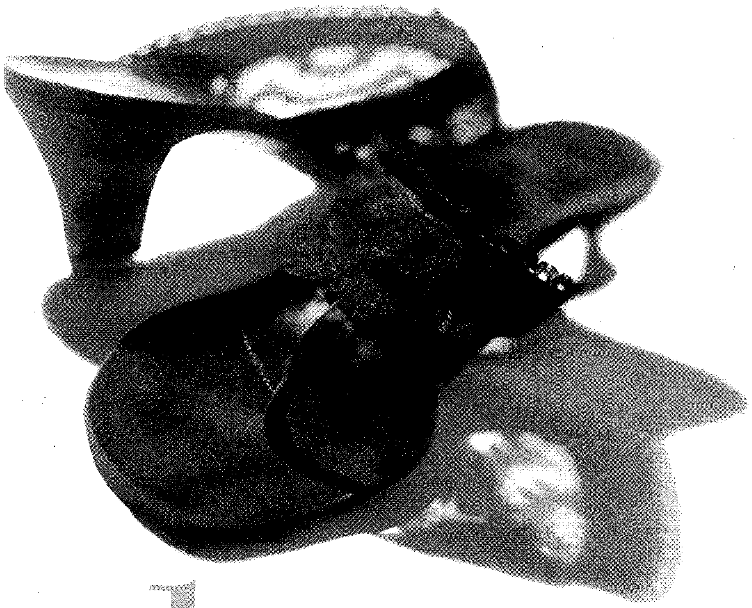
Backpack with umbrella by Sybilla for Louis Vuitton, $985 at Louis Vuitton (49 East 57th Street), Macy's, and Saks Fifth Avenue.

We defy you to try
getting through
spring without at
least a few of these
items, which strike a
rare balance between
classic and voguish

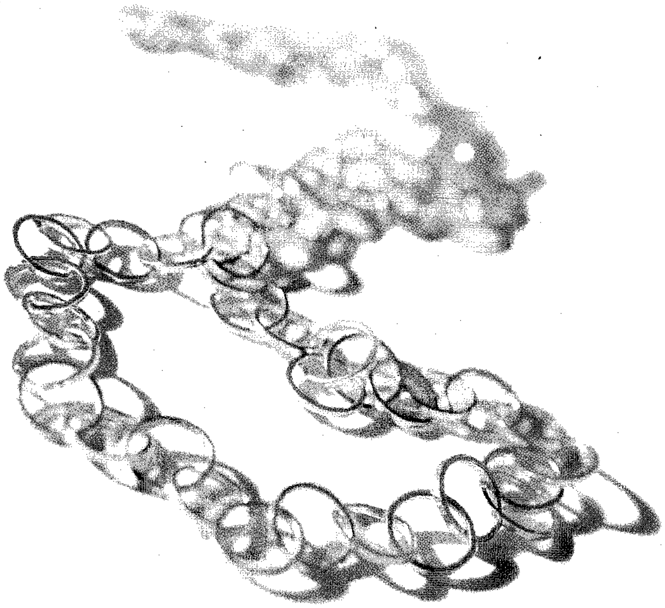
PHOTOGRAPHED BY
David Sacks

STYLED BY
Jane Suh Lee

Mules, $295 at Christian Louboutin (30 East 67th Street).

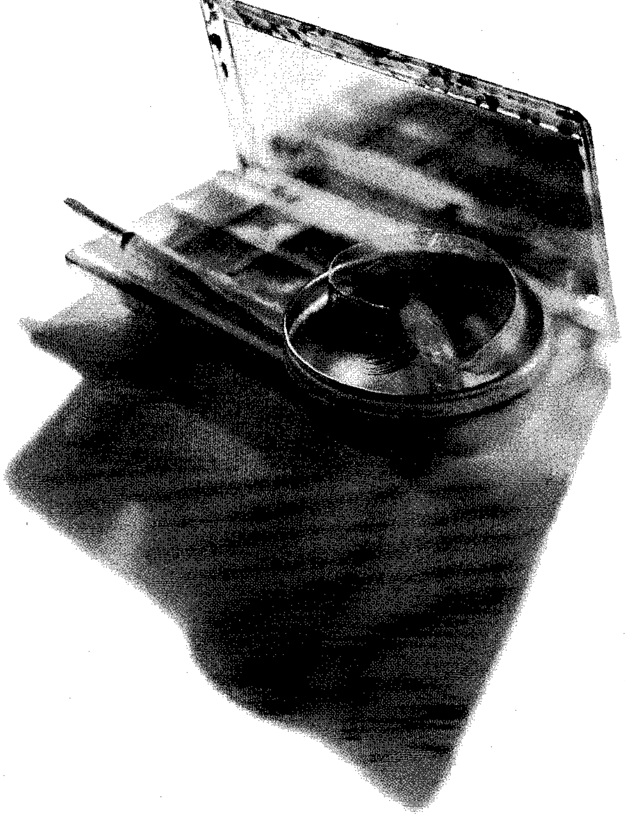


Sterling-silver hoop necklace/belt by Paloma Picasso, $675 at Tiffany & Co.

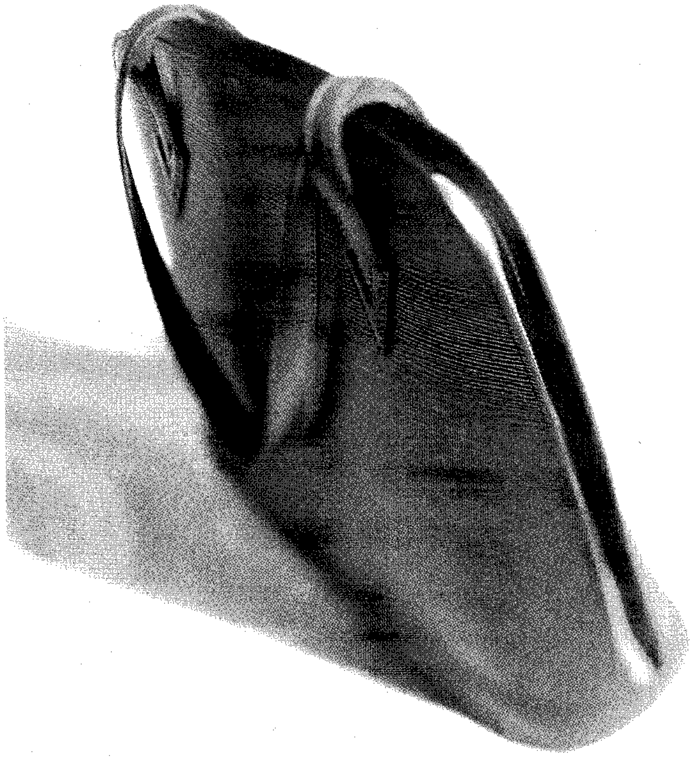


the newest necessities

Nylon-polyurethane slicker by Ellen Tracy, $298 at Bloomingdale's, Lord & Taylor (April), and Saks Fifth Avenue.



Lashette, $14, and ten-color lip palette in faux-tortoise case, $32, by Beauty/Tech at Alcone (235 West 19th Street), or call (800) 284-3100.

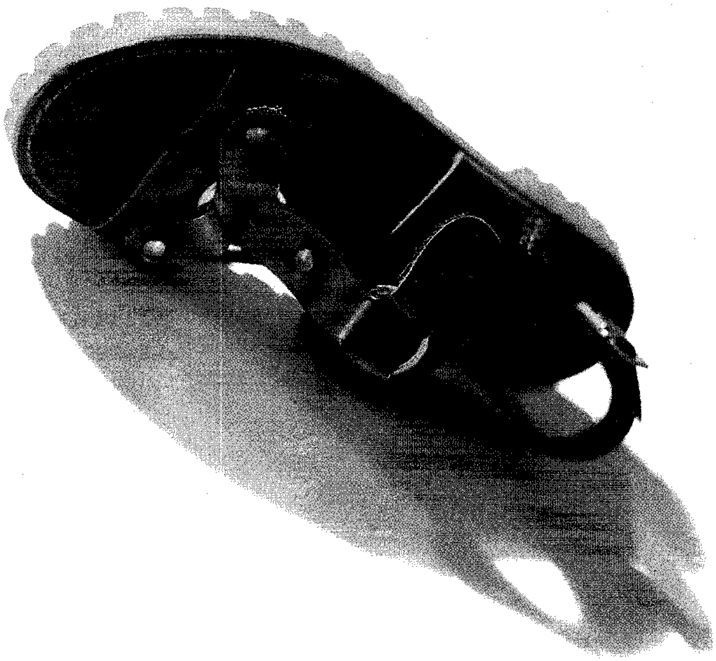


Shoulder bag/briefcase by Louis Vuitton, $800 at Bloomingdale's, Louis Vuitton, Macy's, and Saks Fifth Avenue.

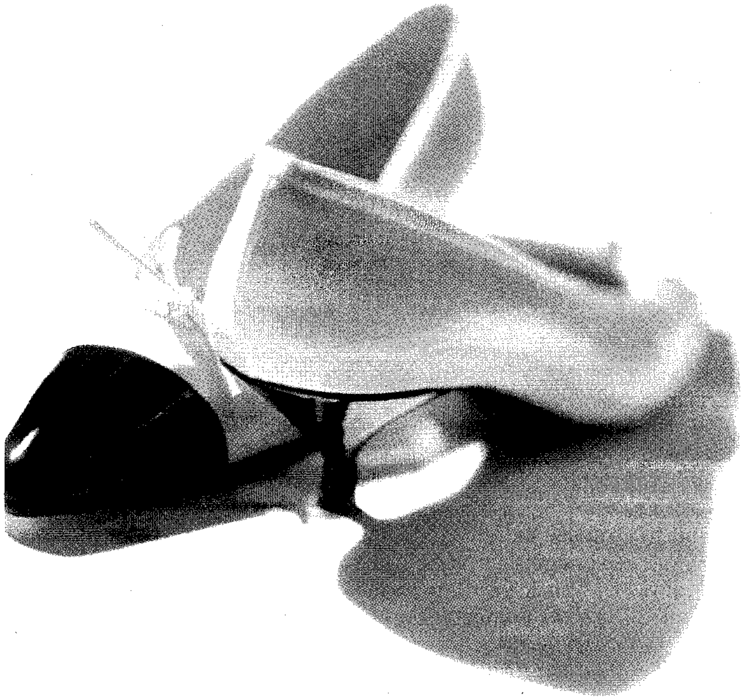
Microfiber trench coat, $44 at Old Navy (610 Sixth Avenue, at 18th Street).

the perfect heel, a cashmere biki

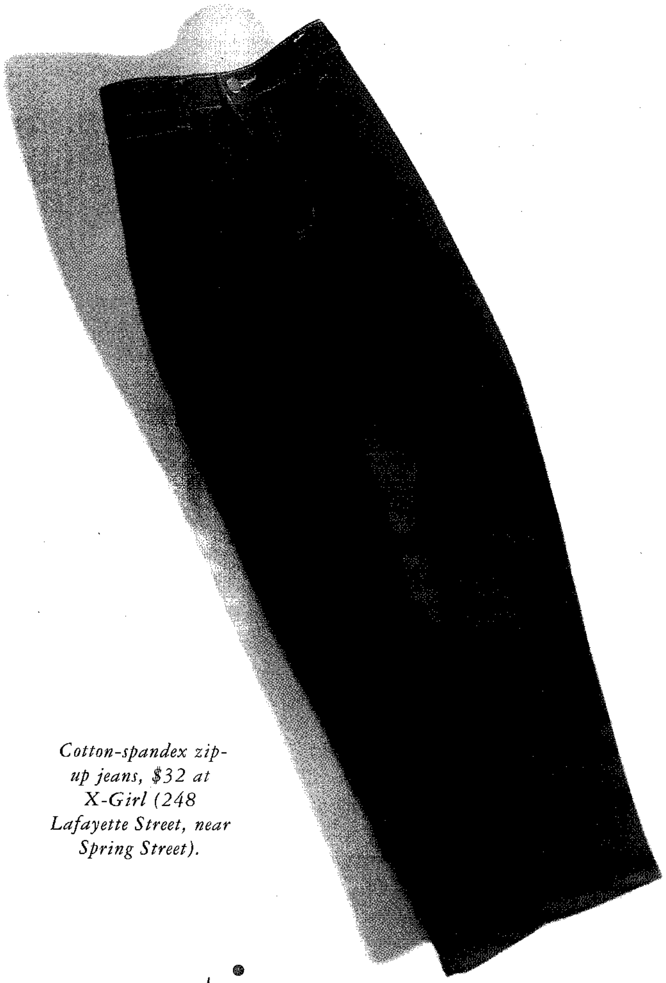
Watch by Guess?, $58 at Bloomingdale's and Macy's.



Leather sandals by 9 & Co., $39 at Macy's and 9 & Co. (all Manhattan locations).



Ballet heels by Chanel, $450 at Chanel Boutique (5 East 57th Street).



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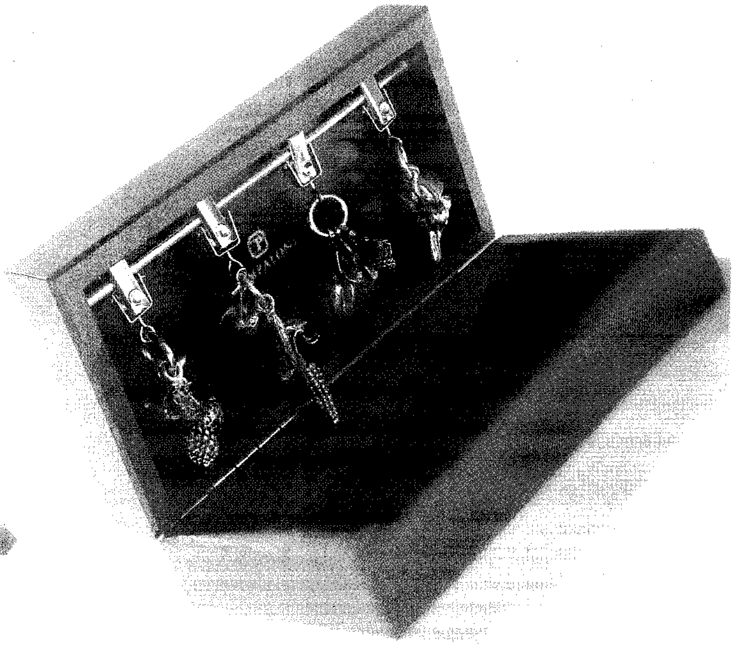
ni: it's all in the execution

Cashmere cardigan, about $1,600; bandeau, about $800; and brief, about $500, by Lucien Pellat-Finet at Barneys New York.

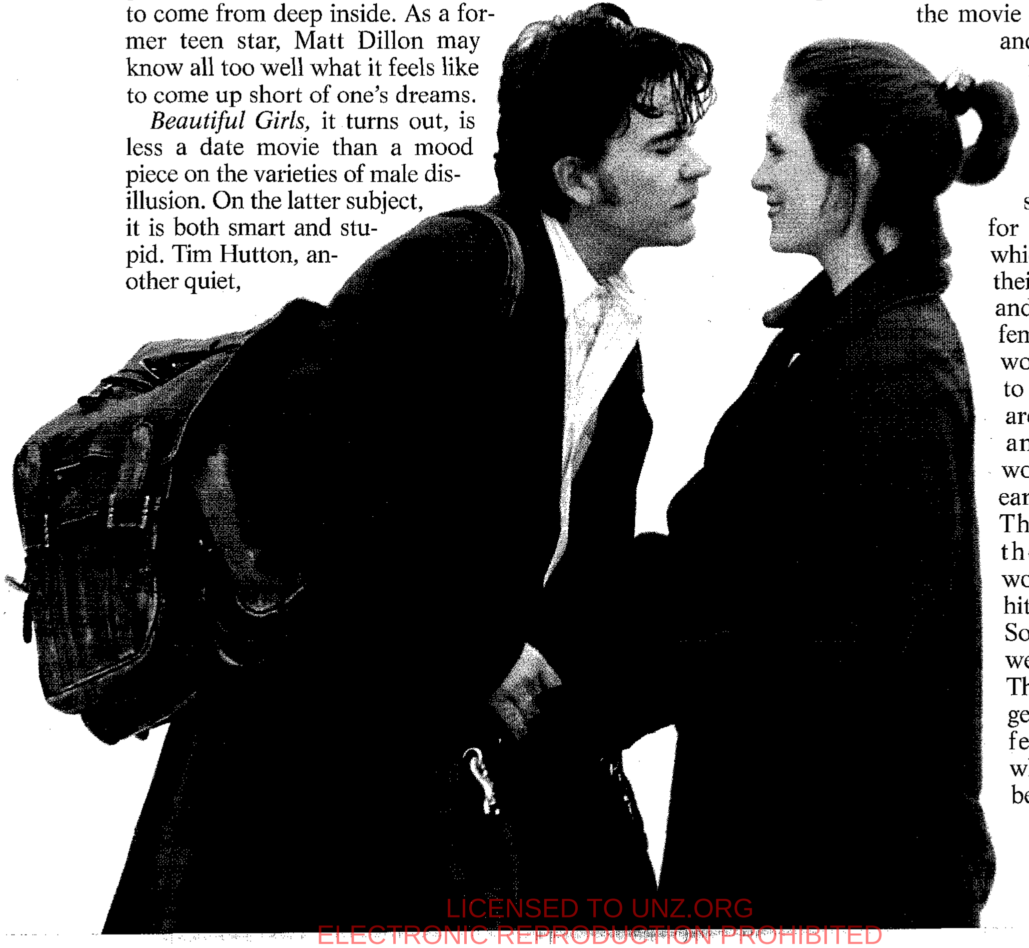


Sterling-silver tablecloth weights, $450 at Verdura (745 Fifth Avenue, near 58th Street).

MOVIES DAVID DENBY

Boy Story

Why is 'Beautiful Girls'—a somewhat charming though bleak portrait of love and romance—being called a great date movie?



Tim Hutton, left, and Annabeth Gish try to get it together in *Beautiful Girls.*

Photograph by Lorey Sebastian/Miramax Films.

IN **Beautiful Girls,** A TOUCHING BUT FINALLY INFURIATING movie, Matt Dillon gives a lovely performance as a former high-school football star—a man who peaked too early. Now turning 30 and going nowhere, his Tommy Rowland is stuck, and he knows it, and Dillon's melancholy deepens as the movie goes on. The movie is being sold (and in some cases reviewed) as a romantic comedy—a date movie—but it isn't really, or at least not centrally; and Dillon's performance sets the tone, which struggles hard to stay above a mingy sort of depression. The picture was written (unevenly) by Scott Rosenberg and directed by Ted Demme (Jonathan's nephew), and the setting is a small Massachusetts town that seems to have nothing to offer but snow. Tons and tons of it. Sitting inside a plow, Tommy spends his nights moving the stuff around. His old high-school girlfriend (Lauren Holly), who still has the figure of a cheerleader, won't stop pursuing him, and he doesn't have the strength to resist her—a sick situation that leaves his regular girlfriend (Mira Sorvino) dieting herself into anorexia. As Dillon has passed out of his Garboesque youth, his features have thickened slightly. He makes Tommy intelligent and sensitive—the melancholy seems to come from deep inside. As a former teen star, Matt Dillon may know all too well what it feels like to come up short of one's dreams.

Beautiful Girls, it turns out, is less a date movie than a mood piece on the varieties of male disillusion. On the latter subject, it is both smart and stupid. Tim Hutton, another quiet, melancholy actor, plays a morose cocktail-hour piano player who left town, flopped in New York, and has now returned; the talented Michael Rapaport, whom no one would ever call quiet, is a misogynist dope who dreams of models. These men have missed the boat; they're stuck in working-class nowheresville, victims of the male-bonding rituals and chugalug macho that still gives them more pleasure than anything else in the world. Sitting around at home, they rate women's body parts and "personalities" by numbers, like 16-year-olds who steal *Penthouse* from the local drugstore. They're often pathetic—nothing like the exuberantly funny young men in Barry Levinson's classic *Diner*—and the movie looks at them with affectionate rue. Rosie O'Donnell, the town hairdresser, delivers a boiling tirade on the subject of silicone breasts and male infantilism; she sets everyone straight, and so does Uma Thurman, improbably passing through town, who takes the men's measure and turns each of them down. The movie is called *Beautiful Girls* because the men dream of perfect beauty and can't accept the flesh-and-blood women right in front of them, who are meant to be the true beauties. The men can't settle down; they can't "commit," that unfortunate word that reminds one of sending relatives to an institution. The trouble is that the movie has the same lugubrious and punitive view of marriage that the men do.

Beautiful Girls is acute about staleness in men, but its critique is itself rather stale and represents a kind of nostalgia—for a country, perhaps, in which men were the center of their own dreams. Rosenberg and Demme nod toward feminism and accomplished women, but they also hold to the dreary idea that men are by nature rhapsodists and fantasists, whereas women represent the solid earth of family and work. The men try to fly, but they're fools; and the women pull them down and hitch them to the snowplow. Some date movie! What are we supposed to root for? The men may stay single or get married, but they're defeated either way—and what woman would want to be married to any of them?

The picture is moderately

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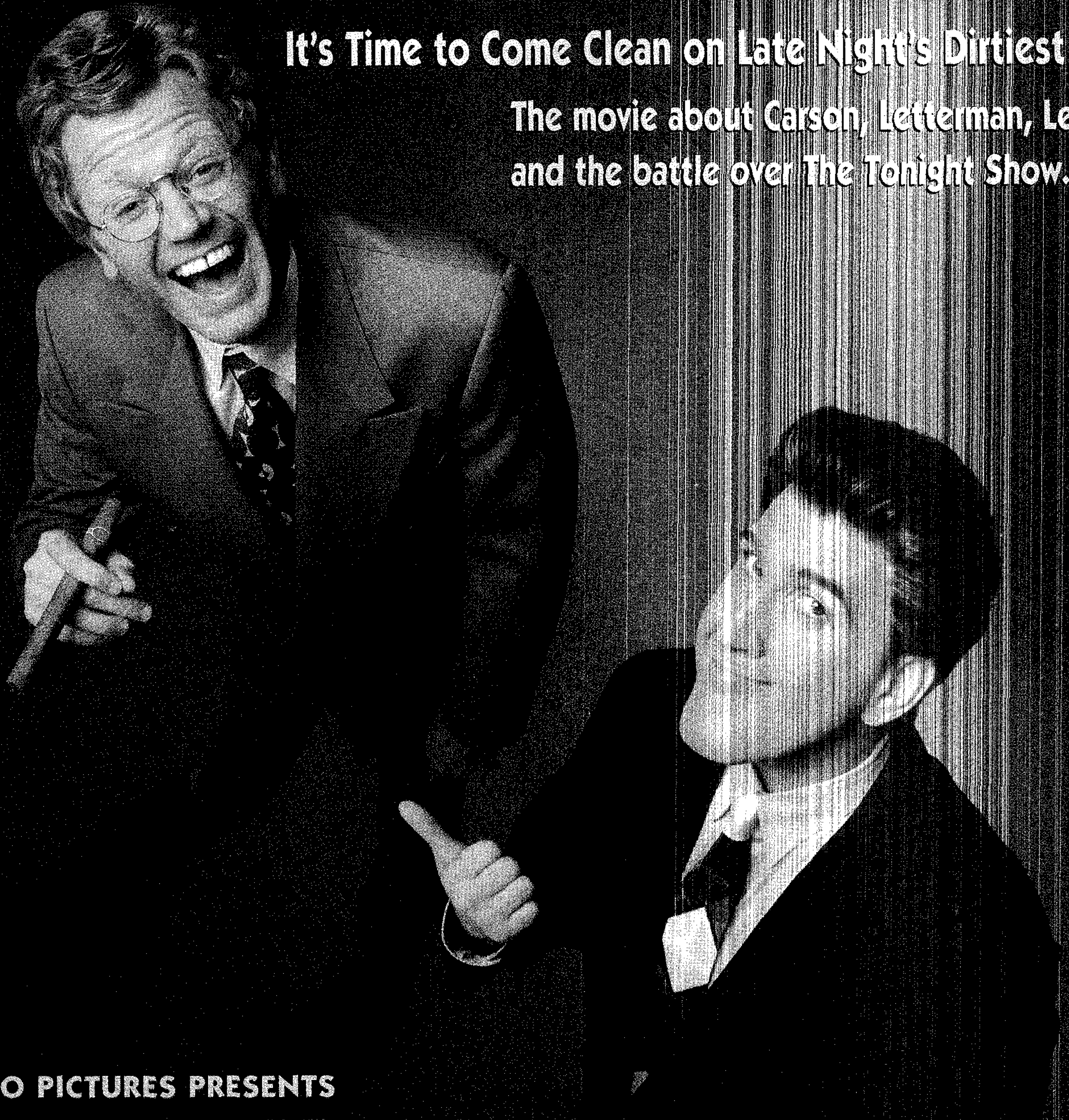

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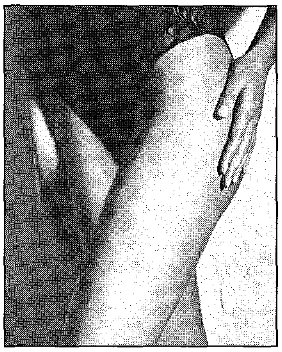

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entertaining and often sweet-tempered, but there's a general second-rateness in its view of life that I find contemptible. The audience may be left with angry questions: Why don't the men have any ambition? If they are really this passive, why make a movie about them? Being conscious that you're a jerk doesn't in itself make you any less of one. It's time, perhaps, to retire the sentimental genre of male-bonding movies. A movie like *Beautiful Girls* makes men feel like losers and women feel that, once again, they've been betrayed.

IF YOU'VE NEVER EXPERIENCED A HONG Kong action movie, you might as well see John Woo's lightning-fast **Broken Arrow,** because it represents the wave of the future as well as a significant style of the recent past. (You will also have a very good time.) John Woo has moved to Hollywood, so *Broken Arrow* takes place not in Hong Kong but in the Arizona desert, and it features a very big American star, John Travolta, as well as Christian Slater and Samantha Mathis. There's a plot—sort of—about a nihilistic Air Force officer (Travolta) and a couple of stolen nukes, but none of that means much. The movie could just as easily be devoted to a stolen baby carriage or a falling meteor that takes a fancy to Pittsburgh. What really matters in *Broken Arrow* is movement and air. Consider: A director of Westerns from 40 or even 20 years ago staged a shoot-out on a flat western street; George Miller, in his volatile *The Road Warrior,* kept everything moving—but on a flat plane. In *Broken Arrow,* not only is everyone and everything moving; everything moves in relation to other things (car, train, helicopter) that are moving. And when these forces collide or try to evade one another, stuff goes up in the air. People jump, tumble, leap, fall; they drop from planes, bridges, and moving trains. Helicopters arise without warning from behind bluffs; they pursue, hover, fall, and burn. Trains smash into one another; everything becomes a projectile. The movie is a paradise of kinetic bravura—sheer air ballet—and the gross realities of pain, blood, and dust never intrude for a second. When one of the nukes detonates (underground, in a mine), the sight of butterflies flying above a lake is cited as proof that no radiation has escaped. Then it turns out that the butterfly test for radiation is a put-on. That's what a John Woo movie is: a butterfly with iridescent wings whose meaning evaporates into nothing. The meaning is all in the gleam, the flight, the escape from life's gravity. *Broken Arrow* is too silly, and too empty, to be considered a great movie, but it's certainly a great show—a triumph of trampoline-sprung fancy. ■

MOVIES

CLASSICAL MUSIC **PETER G. DAVIS**

Domestic Bliss

With her wicked sense of humor and that luscious young voice, Cecilia Bartoli carried the Met's otherwise lackluster 'Così fan tutte.'

Clowning around: Dwayne Croft as Guglielmo and Cecilia Bartoli as the wily maid in *Così fan tutte.*

CECILIA BARTOLI FINALLY MADE HER EAGERLY awaited first appearance at the Metropolitan Opera not long ago, arriving onstage with a huge rope in her hands and hauling the entire set behind her. Was this meant to be symbolic? It was the opening night of a new production of Mozart's **Così fan tutte,** and Bartoli did seem to be carrying the show single-handedly. Or at least much of the audience must have thought so—Despina, the housemaid, seldom stops a performance of *Così* the moment she comes into sight, or finds herself covered with floral bouquets during curtain calls at the end.

Well, Bartoli deserved it all, and her Met debut—not a guaranteed triumph despite her popularity—can be reckoned a success. There were doubters who thought that the opera world's most famous star and biggest box-office draw since Luciano Pavarotti should have made her bow in one of her celebrated Rossini vehicles instead of humbly in a Mozartean ensemble opera. But this big career has so far been planned with consummate cunning, and the showy roles will come *(La Cenerentola* is planned for the near future). As an impish Despina, Bartoli comfortably shares the stage with her colleagues, enters into the group fun, and defuses any pressure to prove herself the all-conquering diva. Besides, Mozart gives her ample opportunity to radiate the personal charm and I'm-here-for-you vocal generosity that most everyone finds so appealing. Despina may be a potentially irritating character, but Bartoli turns her into a lovable, frolicsome domestic who finds an infinite number of ways to outwit her two terminally silly mistresses (at least as portrayed here) while still seeming to be genuinely fond of them. I thought her doctor and lawyer impersonations were a bit overdone, although she wickedly sings the latter in a heavily American-accented Italian that is hilarious.

The rest of the cast consists of *Così* veterans who have mostly sung their roles to better effect in other productions. Carol Vaness's Fiordiligi has lost quality both at the top of her range, now dangerously thin and rusted, and at the bottom, which never had much body or support. If Jerry Hadley's lyric tenor is actually growing in size, that might account for his disappointingly choppy treatment of phrase and line in Ferrando's music. Susanne Mentzer also teases Dorabella's music to excess, a trap that Dwayne Croft's suavely sung Guglielmo and Thomas Allen's elegantly detached if vocally diminished Don Alfonso at least neatly avoid.

Even this spotty sextet might have been molded into something more positive had there been any production to speak of. I've always thought of *Così fan tutte* as a cautionary tale in which two attractive but thoughtless young couples switch partners (no, the women aren't fooled, despite their boyfriends' Albanian disguises). The joke gradually gets out of hand and turns sour, and all four wind up discovering more about themselves and each other than they can bear. Apparently Lesley Koenig, formerly a Met staff stage director here taking on her first solo assignment, disagrees. Fine, but she has not offered a workable alternative, even one that functions as a purely superficial farce, which seems to be the intention. Under Koenig's lackluster management, all four lovers behave like airheads in a witless cartoon and keep it up tiresomely for

Photograph by Beatriz Schiller.

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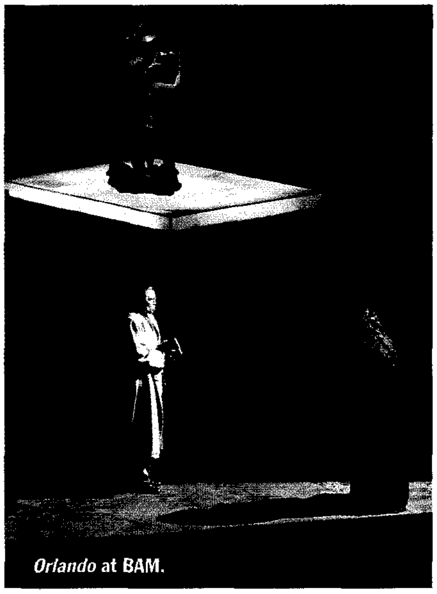
DESIGNER PREVIEWS

nearly four hours, and by the time we reach the end of the opera, absolutely nothing has happened. Michael Yeargan's minimalist sets are an eyesore—are there really sand dunes on the Bay of Naples, or is this Mastic Beach?—and his lumpish eighteenth-century costumes flatter no one. Luckily, James Levine is still in love with the opera, and the orchestra's rapturous account of the score is, along with Bartoli, a saving grace.

MOST OPERA CRITICS WOULD PROBABLY admit that Handel is now easier to cast than Verdi, and that the stylized Baroque music-theater aesthetic, once thought to be long dead and buried, appeals to a surprisingly large segment of the international audience. That may still be news to operagoers who seldom stray from Lincoln Center—Handel has not fared well at either the Metropolitan or the City Opera in recent years—but skeptics might check out the many superb Handel opera recordings currently available on compact discs. I hope that CD collection will soon include **Orlando** as performed by Les Arts Florissants under William Christie, a production from the 1993 Festival d'Aix-en-Provence that recently enjoyed four performances at the Brooklyn Academy of Music.

Derived from Ariosto's *Orlando furioso* and one of Handel's most concise stage works, *Orlando* focuses on just four characters who are brought into amorous conflict in a never-never Arcadian landscape by the magus, Zoroastro (Harry van der Kamp): the knight Orlando (Patricia Bardon), torn by his heroic mission and love for the stately Angelica, Queen of Cathay (Rosemary Joshua), who loves the African Prince Medoro (Hilary Summers), who is in turn pursued by a dizzy shepherdess named Dorinda (Rosa Mannion). From this love tangle, Handel distills an amazing variety of human emotions, pinpoints each one, and charts them precisely in an extraordinary sequence of arias and ensembles that explore a depth of feeling unusual even for this endlessly inventive theater composer. Anyone who still thinks of Baroque opera and how Handel handles the form as stiff and formula-ridden will have to reconsider after hearing Act Two, which concludes with Orlando's descent into insanity—as graphic and harrowing a musical description of mental unhinging as any mad scene in the literature.

Like the previous productions brought to BAM by Les Arts Florissants, *Orlando* is the sort of fully developed, organically integrated performance statement that most regular repertory companies haven't the time to make. Singers, conductor, director, instrumentalists, scenic designer—they all seem to have paid extra-close attention to one another on the way to the stage, and they continue to communicate intensively after the curtain rises. Christie may not always have access to the opera world's most sensational voices, but no other opera conductor I know encourages his casts to sing so expressively, and I suspect that his instrumentalists could also sing all the arias by heart and just as eloquently. The lean production, directed by Robert Carsen and designed by Antony McDonald, aims for dramatic clarity and achieves it through a mix of magic and the everyday. Witty trompe l'oeil effects are revealed by triangular panels that open and close like a camera's lens. Come to think of it, a home-video version of this absorbing *Orlando* would be useful and far more worthy of preservation than Plácido Domingo's umpteenth Otello.


Orlando at BAM.

Like other conductors who have gained world prominence specializing in Baroque music, Christie has been tempted to move ahead by increasing the instrumental complement and applying his performance practices on the standard operatic repertory. His most recent project has been Mozart's **Die Zauberflöte** at the Aix Festival and now available on two Erato CDs (0630-12705-2). The same virtues that characterized the *Orlando* performance are at work here: fleet orchestral playing, wonderfully expressive singing, and a light touch that, if anything, heightens the opera's theatricality. Again, the cast contains no superstars, but the voices are consistently attractive and the instrumental playing is delicious. We are miles away from the grandly inflected symphonic Mozart of Klemperer and Furtwängler, but even ears that long for a return to those good old days might find Christie's invigorating approach fresh and inspiriting. ■

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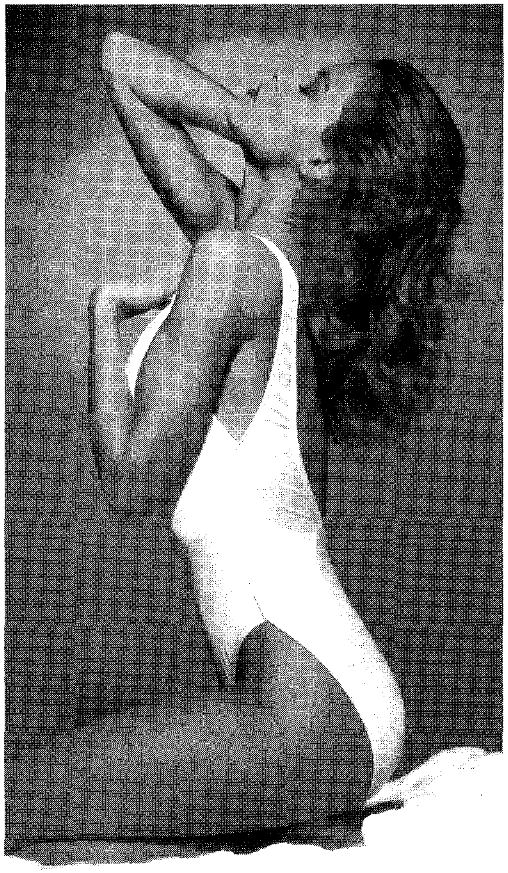

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It's All in Your Mind

A wizened dancer remembers his mother's womb, and a Merce Cunningham Event suffers from its own confines.

Kazuo Ohno in his fanciful reminiscence *My Mother.* Opposite, dancers from Merce Cunningham's Event at the Joyce.

NEARING 90, THE JAPANESE CHOREOGRAPHER AND dancer **Kazuo Ohno,** recently at Japan Society, is intriguing simply as a human phenomenon—the venerable age leashed to a fervent imagination, unfettered as a child's.

Ohno is a small, bird-boned man with little more flesh than a skeleton. Stiffened by the years, his joints are restricted in their articulation and unreliable in their support. His gnarled fingers are expressive, though, and his torso can be willow-tree fluent. He favors embodying female personae who have a haunting glamour and pathos. In these guises, his face becomes a ravaged, ardent mask—skin chalked white, eyes glittering from their crude frames of black kohl, the mouth a scarlet-stained slash like that of a theatrical diva long past her glory days, of a prostitute, of a vampire. Most often, the head is lifted in an attitude of ecstasy.

There's not a moment in Ohno's life onstage (and he clearly delights in himself as a stage creature) when he does not run the risk of your dismissing him as bizarre, absurd, pathetic. This extreme, shameless vulnerability is integral to his art. Without the help of narrative or even firm characterization, Ohno is attempting to conjure up states of being through the sheer power of imagination—his igniting yours. It's like making bricks, not from straw—folly enough—but from dust. Not unexpectedly, his success is only intermittent. When it occurs, though, it's thrilling.

My Mother, the piece Ohno presented in this engagement, is, necessarily, about memory. Specifically, it's concerned with the kind of memory evoked through fantasy's working intensely and intuitively on a mere scattering of objective facts. Ohno's program notes—obscure and fanciful in themselves, as likely to be misleading as helpful—indicate that he is tracing his recollection of his mother from the time he lay in her womb through her death and her lingering after-death presence in his life. He seems to have loved her deeply.

For the enigmatic opening scene, Ohno appears in a scant hospital shift, a frail, uncertain figure playing with a large, cuplike, voluptuously petaled flower that suggests the fecundity of life. Is he the pregnant mother or the fetus emerging into the world we know? Or is he, perhaps, both? Distinct identity is not the issue, really; after all, mother and child often sense themselves as a physical and emotional unit. The point is rather the dreamlike state of mother and infant, the fear and the immense wonder that each experiences.

In the most moving of the subsequent sections, Ohno pays his mother a kind of respect that offspring, in their congenital self-centeredness, rarely attempt: He conceives of her as a woman with a personality, experiences, and feelings separate from his own. Here he enacts her as a beautiful, ripe woman, meditative and melancholy, possibly musing on a love beyond the confines of her family, a chance at happiness that is doomed. *What was she like when she was alone?* Ohno seems to be asking himself. *What was she like at heart?* The vignette, which follows a slow-motion course from one posture to another, is significantly enhanced by costume—a long black kimono boldly embroidered with thistles (the flower that stings) and a huge, drooping, quivering headdress in scarlet and jet that might be the plumage of a showy bird.

Costume plays as important a role as the dancer in the succeeding passage. Stripped to flesh-toned briefs, Ohno wears a swath of ocher fabric around his waist; it's tied in a lavish knot and bow, a visual gloss on the burgeoning belly of pregnancy. He trails an extravagant length of the same fabric behind him, like a regal train, then gradually manipulates the cloth so that it becomes, in turn, the sheets of a deathbed, a shroud, the veiling of a benign ghost. The transformations, animated by Ohno's com-

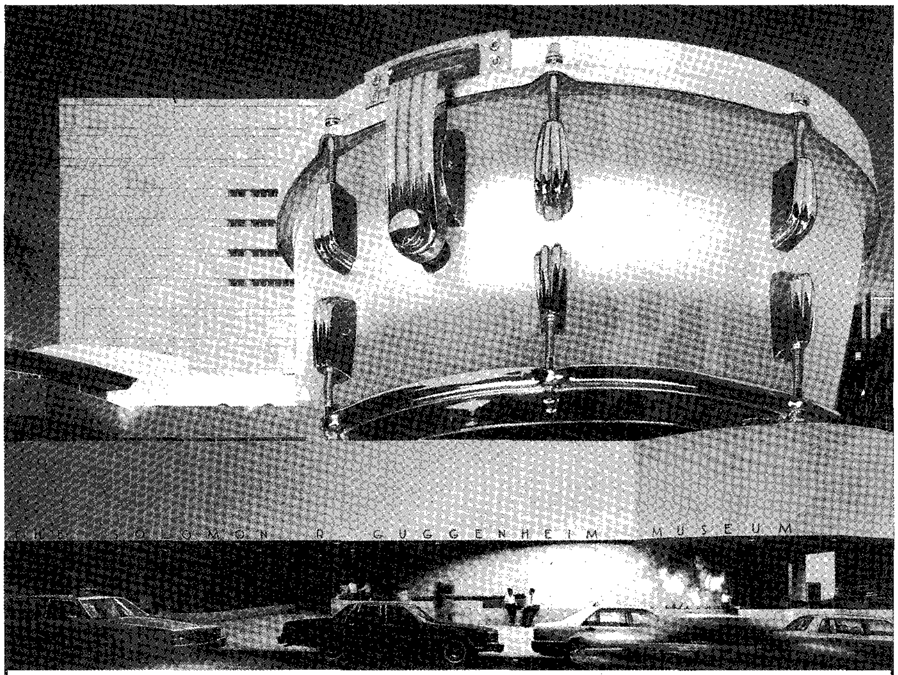
Photograph by Beatriz Schiller.

pelling, poignant belief, affirm and illuminate the aspect of theater that is sheer sleight of consciousness.

EVENTS BY **Merce Cunningham**—A WEEK'S worth were just given at the Joyce Theater—deftly confirm the proposition that all modern art is collage. Ninety minutes of nonstop dancing, an Event comprises fragments of Cunningham's choreography—old, new, and in the making—juxtaposed in time and place as if by chance and accompanied by a score designed for that particular performance. The stage picture, in perpetual flux and dense with seemingly accidental design, is like an exalted version of street life, with its rich, random wonders. You walk out of the performance with your eyes educated to alertness.

The Joyce, favorable as it is to small companies, with its intimate scale and marvelous sight lines, is not the ideal venue for an Event. With its conventional setup—the entire audience facing the framed, boxlike performing space head-on—it provides, essentially, a single viewing point. Cunningham's stimulating proposal that the dance is what you happen to see is diminished when you know that you and your fellow spectators are all seeing pretty much the same thing. Events at the Cunningham studio in Westbeth offer more. They range the audience on two sides—one long, one short—of the gleaming rectangular floor, while a third side, a wall that's all window, supplies a cityscape backdrop with subtly mutating lighting by God. This layout, depriving the dancing ground of a single "front" and lessening the sense of confinement, widens the focus of both performers and watchers. What I'd really like to see is an outdoor (but still urban) Event: at Jones Beach, say, on Central Park's Great Lawn, or in a spacious clearing at the Bronx Zoo, with the sinuous, powerful wild cats and the exotic birds—cousins to Cunningham's dancers—as companion acts. ■

Photograph by Johan Elbers.



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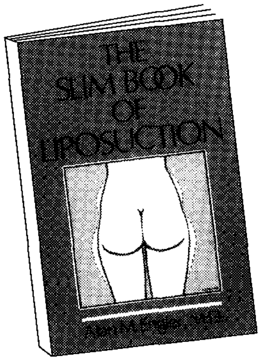

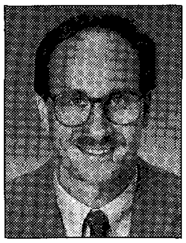

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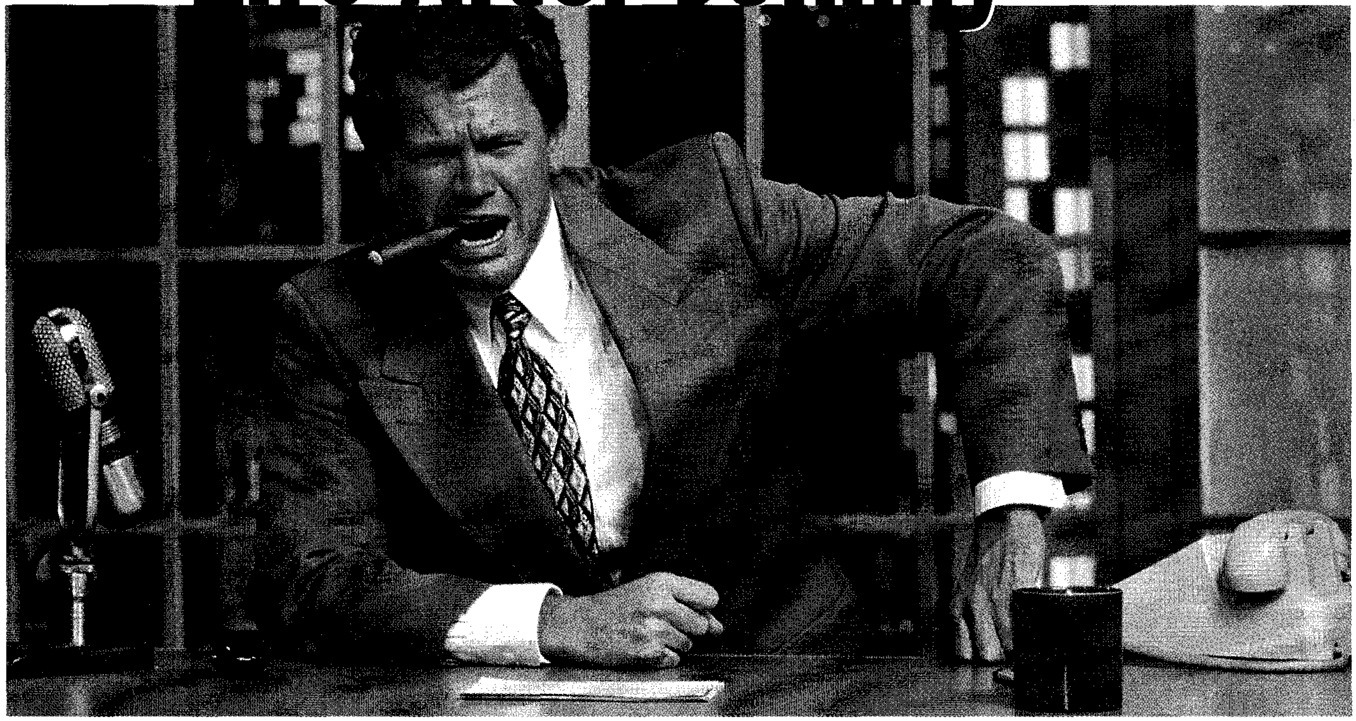
TELEVISION **JOHN LEONARD**

Life After Johnny



HBO's venomous sketch of the late-night-TV wars concentrates too much on network politics, not enough on the arrested development of Letterman and Leno.

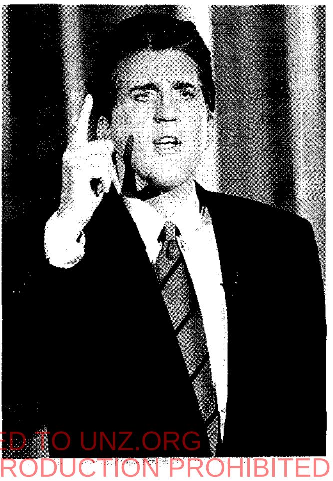
Mugging for the camera: John Michael Higgins as David Letterman (top) and Daniel Roebuck as Jay Leno.

SUCH SAD CLOWNS. LIKE BIRTHDAY BALLOONS, THEY hang in the air and are also full of it, waiting for children to stone them. Since age 10, all Dave ever dreamed of was Johnny's late-night job, and then they went and gave it to Jay, who sat on a box in a closet in Burbank eavesdropping on NBC executives during their conference-call coin flip. *Guest host:* What a concept! To be the Prince of Our Disorder: What an ambition! One imagines Johnny himself in exile in Malibu, like one of the deposed dictators in *The Autumn of the Patriarch,* playing dominoes in a rest home on a cliff, "poor presidents of nowhere . . . begging a hello from passing ships."

And so Dave, with a matador's cape slung over his shoulders and beetles scuttling at his silver heels, walked out of the Rainbow Room and followed the prow of his big cigar uptown on the Avenue of the Americas to Black Rock, where Howard Stringer was waiting with love and money and 11:30. Such mutual neediness: It makes you weep. I mean, Stringer's first choice had been Jay, anyway, if we are to believe **The Late Shift** (Saturday, February 24, 8 to 9:35 P.M., and other dates; HBO), adapted by Bill Carter and George Armitage from Carter's own book on the Letterman-Leno Wars of Succession. And the East Coast NBC wiseguys, like Dick Ebersol, thought Jay was a retro cornball. And everybody hated Jay's producer, Helen Kushnick, who is to this pay-cable docudrama what Kali was to Hinduism, a Black Mother with a girdle of fingers and a necklace of skulls. Or maybe Darago the Volcano Goddess of the Philippines, who demanded a male sacrifice once a year.

I don't know Kushnick. As she's played by Kathy Bates in foul-mouthed hyperdrive, who'd want to? They dumped her from *The Tonight Show* when her bullying became an embarrassment, and Jay let them. But it does seem that *The Late Shift* concentrates too much of its venom on her bad manners and self-importance, and not enough of its intermittent intelligence on worrying about the arrested development of Dave (John Michael Higgins) and Jay (Daniel Roebuck). Higgins and Roebuck don't have time to worry; they are too busy mugging. (Well, no: Between petulant tantrums and incredulous gapes, the seizure and the squint, it's more like drowning, in exaggerated gestures, from trying too hard, with cartoon props—cigar, granny glasses, prognathy.) There isn't a minute to spare for parsing their respective comic styles, for listening in the dark to the tumor of their talent grow. In one of his novels, John Updike has somebody say: "I perceive that a man, in America, is a failed boy." And as different as they are in many morphs, Dave and Jay both look a lot like Rabbit Angstrom.

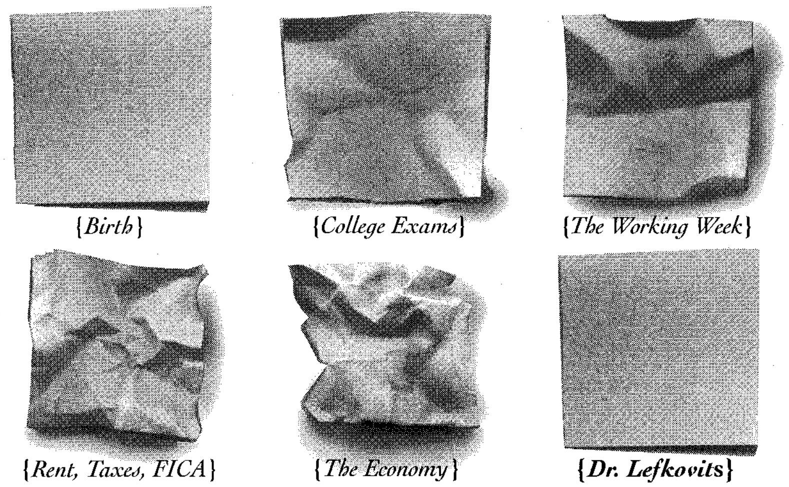
On the other hand, Rich Little as Johnny Carson looks like the Michelin tire man. To be sure, Dave and Jay are almost entirely surrounded in *The Late Shift* by empty suits and psychic yard-goods salesmen, back-stabbing sycophants and shape-shifting knaves. I do know Howard Stringer; he is taller and wittier than Peter Jurasik allows. NBC president Bob Wright, on seeing what Lawrence Press-



man does to him, ought to insist on equal calumny for Larry Tisch. Bob Balaban has so perfected his Warren Littlefield impersonation on *Seinfeld* that the short of stature should class-action-slap him. Reni Santoni's John Agoglia (of NBC) appears to be auditioning for the role of Hasan-i Sabbah, grand master of the eleventh-century Alamut Assassins. John Getz and Ed Begley Jr. aren't going to make Brandon Tartikoff (then of NBC) and Rod Perth (then of CBS) feel any better about themselves. Only Treat Williams, as case-hardened ninja superagent Michael Ovitz, inspires anything like awe or glee. But the villainy of the bean counters is too pop-up monochromatic. What *The Late Shift* seldom seems to realize is that these network executives are as insecure as the "talent" they're so busy bartering. They spend every other minute of their conscious day fearing for their jobs. Moreover, once jettisoned from the Mother Ship, unlike the "talent," they have nothing at all to market but their stress-related opinion of themselves. They don't even have interior lives.

For *The Late Shift* to have been more than a phantasmal blip on the fevered culture's sonar screen, they needed to take chances. Look what Michael Richie did, also for HBO, with *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom.* Larry Gelbart, for *Barbarians at the Gate,* turned a Wall Street kindergarten farce involving RJR Nabisco, American Express, and Shearson Lehman into a Karl Marx Brothers comedy, a sort of *Food Fight of the Vanities.* Greed glowed in the dark. A more radical suggestion: If I had directed *The Late Shift,* I'd have shot it from the point of view of Dave's cigar. The cigar that nobody smokes is conveniently symbolic of not only a decentered self but also the postmodern subject. Randy Newman could do the songs.

Was Letterman worth $14 million a year to CBS? Of course he was. For 90 weeks running, he was No. 1, till a nation turned its lonely eyes to Leno's interview with an apologetic Hugh Grant, which interview Jay bungled, just as Dave would have. Neither of them is secure enough to be genuinely interested in anybody else. I'm so old I remember Dick Cavett once talking to I. F. Stone as if the American public might learn something. Never mind. Even if he comes in third, behind Ted Koppel, Dave is an immense improvement on "Crime Time After Prime Time." And he'd never come in third with a decent lead-in and affiliates with a stronger signal than the static in my fillings. But does he believe he's really there, and that we want him? The gnawing self-doubt that began with the Oscars has culminated in Letterman's own self-referential parody of *The Late Shift.* That's the trouble with being so postmodern, so mediated, so (as it were) "ironized," that everything you say or even think comes pre-equipped with quotation marks and asterisks. You are suspicious of your own text. You feel parenthetical. ■



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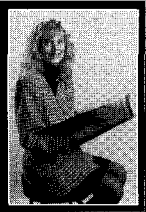

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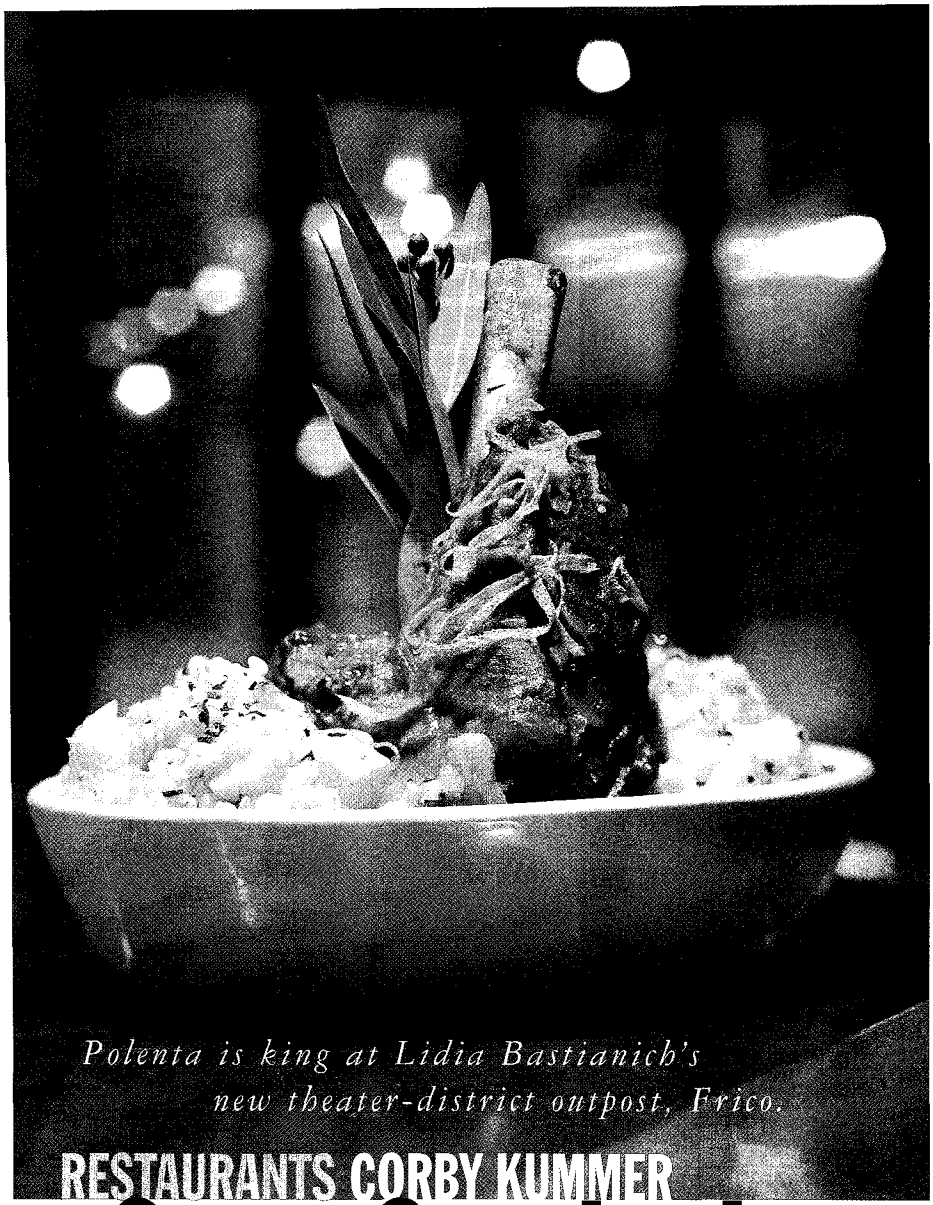


Frico's "ossobuco" lamb shank is fall-off-the-bone tender. Opposite, the crescentina, or filled pizza.

Polenta is king at Lidia Bastianich's new theater-district outpost, Frico.

RESTAURANTS CORBY KUMMER

Corn Curriculum

I'M A VENICE-HATER. DON'T GET ME WRONG. SOME OF my best friends spend a good part of their waking moments dreaming of Venice. But whenever I sense water in the streets, I do not pass San Marco. I head straight north to Friuli—the region in the northeasternmost corner of Italy. Like its people, the food of Friuli is rough and hearty, with edges of refinement. It has the seafood and spices of Venice, which long ruled it, and cabbage and sausage and dumplings from the Austro-Hungarian empire, which ruled it more recently. Best of all, the cuisine is based on corn, my favorite grain. After its journey from the New World, corn was first widely cultivated in Italy in Friuli, and it sustains the region still. If a cook in Friuli can't make perfect polenta, there's trouble.

Lidia Bastianich can make perfect polenta, bean soup with sauerkraut, and other specialties of her native Istria, the Croatian peninsula that until 50 years ago was part of Friuli. She offers many of them at Felidia, the East Side restaurant she runs with her husband, Felix, along with a more conventional Italian menu. When I heard she was naming her family's new theater-district bar and restaurant for an archetypal Friulian dish, frico, I was so excited that I poached on my colleague Peter Kaminsky's "Underground Gourmet" territory. I wanted **Frico** to be an affordable version of Felidia, with the focus tightly on the food Bastianich loves best.

Frico is not, alas, the Friulian outpost of my dreams. The menu tilts as strongly toward Tuscany as toward Friuli. But Bastianich is such a good cook and teacher (Frico's chef is Jody Williams) that the new restaurant offers many exceptionally authentic Italian "touchstone tastes." The phrase comes from Fred Plotkin, who should know: His comprehensive guide *Italy for the Gourmet Traveler* will be published in May.

Already I yearn to eat three Frico dishes again—dishes, as Plotkin puts it, that the family can take to the bank. One, happily, is polenta, with mushrooms in a red-wine-and-stock sauce so concentrated it is glossy and viscous. Coarse-cut cornmeal, nuttier and cornier than the refined version served at Felidia, comes in a big, comfortingly soft rectangle of polenta with browned Parmigiano-Reggiano on top; the thin-sliced fresh mushrooms mixed with beefy dried porcini pack a stronger punch than the exotic mushrooms at Felidia.

Another bankable main course is the whole roast lamb shank, oddly listed as "ossobuco" ($9.75), which is sliced veal shank. The right word for shank is *stinco,* but that might be a bit much given the restaurant's name—which when pronounced correctly ("freako") sounds like a demonic detergent.

Whatever it's called, this is great roast meat, spoonably soft and black and crusty. There's nothing like it at Felidia. And you won't have to worry about your credit-card balance before you eat at Frico.

Felidia is nearly always full despite its very high prices, not just because the food is so good but also, I think, because it's so reassuring. Yes, Felidia is dressy and in a fancy neighborhood. But the Bastianiches themselves have never gone too uptown. You can still find many traces of Queens, site of the couple's first restaurant, in the décor, and the constant presence of husband and wife keeps things from getting stuffy.

Frico is a hybrid, too. Along with regional dishes, there are Chianti-flask favorites like chicken cacciatore and linguine with white clam sauce. Sports and news flicker on

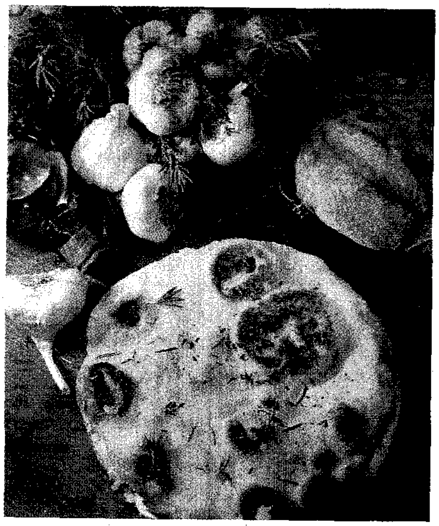
Photographs by Kenneth Chen.

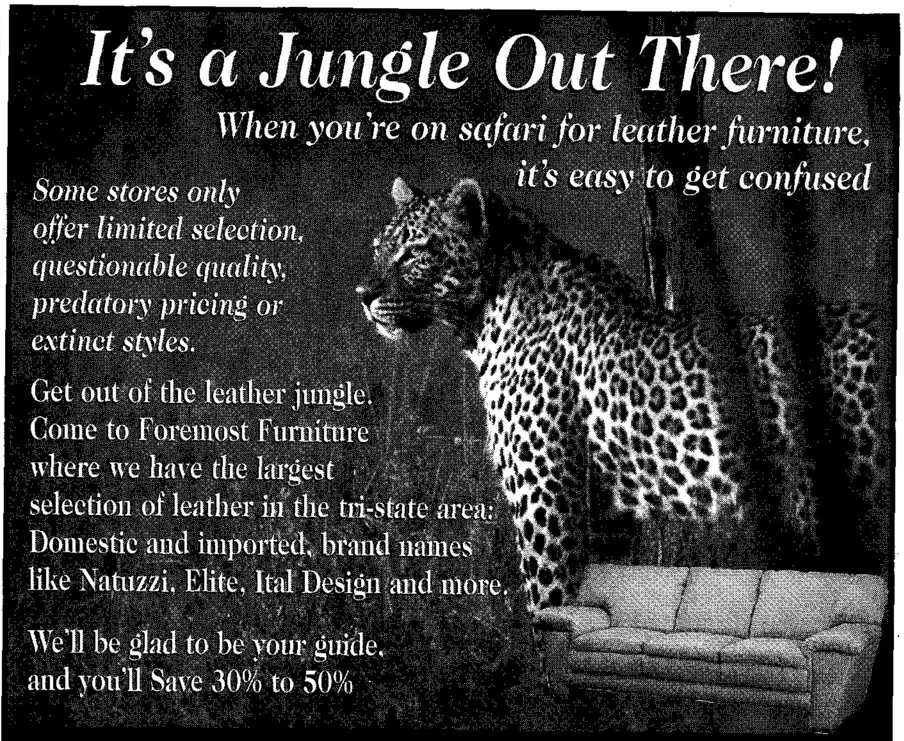
two rows of six TV screens above the bar—not exactly a signal of fine food. But it fits the casual spirit of the Bastianiches' son, Joe, who manages Frico and the family's other theater-district restaurant, Becco. The friendly young waiters look more like they could be from a sports bar, with their blue polo shirts and loose-fitting khakis. They display no special familiarity with Italian food or with the sacred order of Italian meals: pasta and risotto before main courses. Food seems to come to the table when it's ready.

The décor is generic-theater-hangout (if a lot brighter than the seventies black-painted walls of the former occupant, Curtain Up!). Your eye passes over the many framed theater and movie posters and sheet-music covers until you realize that they, like the cheerful blue-stenciled frieze that runs along the ceiling and the borders of the varnished tables, are all moon-themed.

The moons are there, Lidia explains, to recall the shape of frico, the grated-cheese pancake she serves as an appetizer. Frico, made with the mild cow's-milk Montasio, is usually brown and crisp as a lace cookie—perfect with a before-dinner glass of Tocai Friuliano or another of the region's white wines, which are Italy's best. The restaurant calls its fricos "crustless pizzas," which they aren't, and fills them with potatoes and other vegetables. Although temptingly brown from the griddle, the plate-size rounds are soft rather than crisp, and shine with fat on the bottom that should have been drained.

Much better to order the third bankable item: crescentina, a "filled pizza" that really is a pizza—and a good, thin-crusted one, too, baked in an oven that reaches the proper 800-degree heat. It resembles the most extravagant, and certainly the best, sandwich I know in Italy: split squares of focaccia slathered with robiola, a lightly tangy soft cheese, and studded with nuggets of chopped fresh white truffle. At $9.75, Frico's whole





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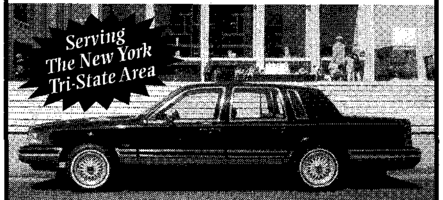

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crescentina—two pita-thin layers of blistered dough thinly spread with crescenza, a similar cow's-milk cheese, and drizzled with truffle oil—costs about the same as a small square of that sandwich at Zucca, a carriage-trade bar in Turin. The oil (a cheap substitute, sure, but plenty of restaurants use it to boost the real thing in overpriced pasta dishes) leaves on your fingers the scent of white truffle, which many, including me, find aphrodisiac.

If you haven't exceeded your grease quotient with a before-dinner frico, have the home fries, thick chunks of potato fried on the same griddle as the frico so they pick up bits of browned cheese, along with their own onions and piquant bits of Tuscan vinegar-preserved peppers. And don't miss the grilled triangles of polenta, which are crisp and hard on the outside and soft within on a good day—one night the interior was hard and dry, a Friulian sin.

Along with polenta, Frico's Tuscan beans are another of those touchstone tastes Plotkin admires. One night the beans (borlotti or pinto), fragrant with rosemary and bay leaf and pancetta, come with zingy braised escarole with garlic and hot red pepper; they are always served with grilled luganiga, a thin sausage spiral sweet with the flavor of fresh pork. The fresh pasta, made at Becco, is also remarkably reminiscent of the real Italy—especially the chitarra, square-cut fresh spaghetti made of hard durum flour. A shame that the tomatoes in the plain sauce taste too much of the tin, and that the rigatoni with a creamy oxtail ragù and baked ziti are undercooked to the point of crunchiness.

The Bastianiches promise more Friuli on the menu as they settle in. So far, the greatest disappointment is the complete absence of Friulian wines—the reds are superb—on the menu. The Moretti brewery was long a landmark in Udine, the region's capital; peculiarly, its beers, now made nearby, are not offered either (nor are any Italian beers). There are just five wines, kept in steel barrels and pumped upstairs on demand, in a high-tech replication of the old trattoria wooden-barrel method. However reasonably priced ($13 to $30 a liter), the wines are Tuscan. And what of Friuli's grappas, Italy's best? (The Nonino family makes its renowned and beautifully bottled grappa there.)

In the meantime, I know where I'll be hanging out after the theater. Frico stays open until two, about the time when I wouldn't mind a few traces of truffle oil on my fingers.

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THOSE WHO BEMOAN THE DUMBING-down of America will no doubt find their worst fears confirmed by Coors Artic Ice, a recent entry in the ice-beer sweepstakes. Take a close look at that product name—it's not *Arctic;* it's Artic. If you didn't notice the difference right away, well, don't worry—neither did about twenty people at a party where I was running around with a bottle of Artic Ice, yelling "Look at this nonsense!"

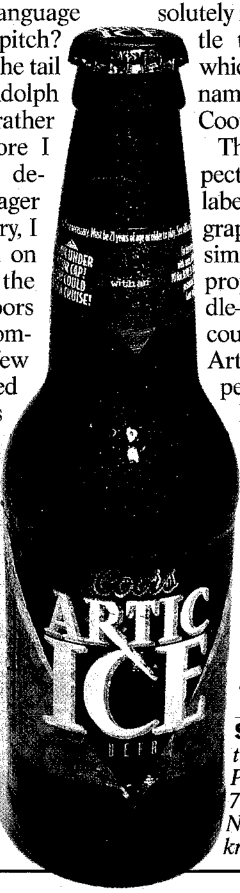
Few people at the party shared my sense of alarm over this lapse in literacy, although one fellow seized upon a possible explanation. "Look," he said, pointing at the small label on the bottle's neck. "It says PARTY WITH AN ARTY. It wouldn't work if it said PARTY WITH AN ARCTY—they probably named it Artic Ice so they could use that slogan."

Subverting the English language just to come up with an ad pitch? Sounded like a classic case of the tail wagging the dog (and, given Adolph Coors's noted conservatism, rather ironic to boot), but the more I thought about it, the more depressingly likely it seemed. Eager to hear Coors's side of the story, I called the 800 number listed on the bottle and went over the ABC's of Artic Ice with a Coors consumer rep, who said the company had received quite a few calls on this issue. She explained that Artic Ice's spelling has nothing to do with the ad slogan—the PARTY WITH AN ARTY line was actually developed about a year after the beer's 1994 test-market launch. Instead, she said, the product name came about when Coors discovered it couldn't trademark the name Arctic Ice and settled for what it figured was the next-best thing.

Interestingly, the form letter she mailed me a few days later doesn't mention the trademark issue, which makes me wonder whether she told me more than she should have. It *does* say that Coors's marketing team "was looking for a name that would convey the qualities of the products: exceptionally full-bodied, smooth, bold and cold. The unique spelling is noticed, easily pronounced, and memorable." And in a press release the rep also sent along, Coors brand director Jon Runge notes that "many familiar trademarks are creatively named, such as Absolut vodka, CheezWhiz, Nestle Quik, Kix cereal, etc."

Now, wait a minute. With the exception of Absolut, all of those products feature what I like to call "gadget names"—their misspellings take playful, obvious liberties and make use of screwball letters like *q, x,* and *z* (which are, not coincidentally, the highest-valued letters in Scrabble). The misspelling in Artic Ice, meanwhile, is neither playful nor obvious, and it has absolutely zero gadget quotient. It's so subtle that it seems like a mistake, which is why this is a failed product name, no matter what sort of spin Coors tries to put on it.

There is one other noteworthy aspect of the Artic Ice package: The label on the bottle features a holographic effect, presumably meant to simulate an ice cube's refractive properties. I bet this costs a bundle—imagine how the Coors bean counters must squirm every time an Artic Ice drinker absentmindedly peels the painstakingly designed label off the bottle and tosses it aside, as so many of us do while drinking a beer. And herein, I think, may lie the real reason for the spelling imbroglio: After shelling out for the snazzy holographic gimmickry, maybe Coors just couldn't afford the *c.* *(Coors Brewing Company, P.O. Box 4030, Golden, Colorado 80401; 800-642-6116.)* ■



Coors sends a letter back to the North Pole.

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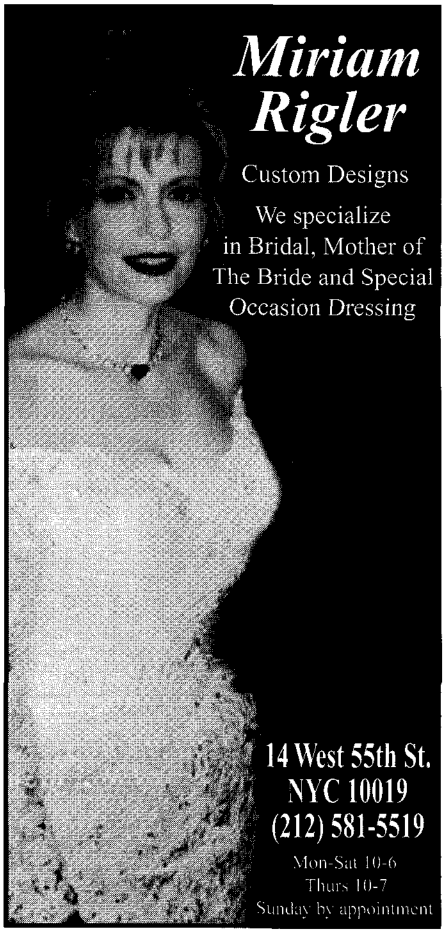

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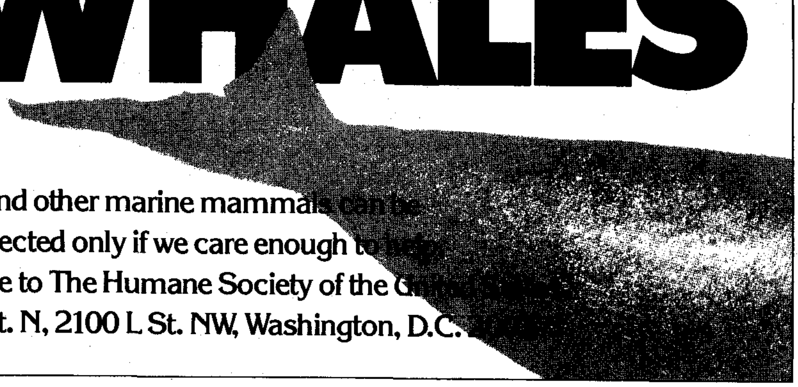

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ALL OF THE MERCHANDISE IN THIS MADISON Avenue men's boutique is imported from Italy. The store always prices its selection below retail; now spring and year-round clothing is on sale: Cotton dress shirts by Canali, retail $165, here $89; wool single- and double-breasted year-round suits by Ermenegildo Zegna, Loro Piana Tasmania, and Cerruti 1881, retail $875–$950, here $395–$495; cashmere-wool super 120 suits by Cerruti 1881, retail $1,250, here $495; cashmere-wool overcoats from Bianchi, retail $850, here $295; cashmere blazers by Montana with sterling-silver buttons, retail $1,200, here $495; wool sport jackets by Valentino Uomo, Cerruti 1881, and Renato Barbano, retail $450–$600, here $295–$395; wool trousers by Loro Piana, retail $165, here $95; Italian silk neckties in traditional and contemporary patterns from Pancaldi and Ermenegildo Zegna, retail $105, here $35. Free alterations. *Riflessi, 260 Madison Ave., near 39th St. (679-4875); A.E., D.C., M.C., V. accepted; all sales final; Mon.–Fri. 9:30 a.m.–7:30 p.m., Sat. 10 a.m.–7 p.m., Sun. 11 a.m.–5 p.m.; through 3/10.*

DO NOT PHONE: *Send suggestions to Leonore Fleischer,* New York *Magazine, 755 Second Ave., New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.*

Ball of Diffusion

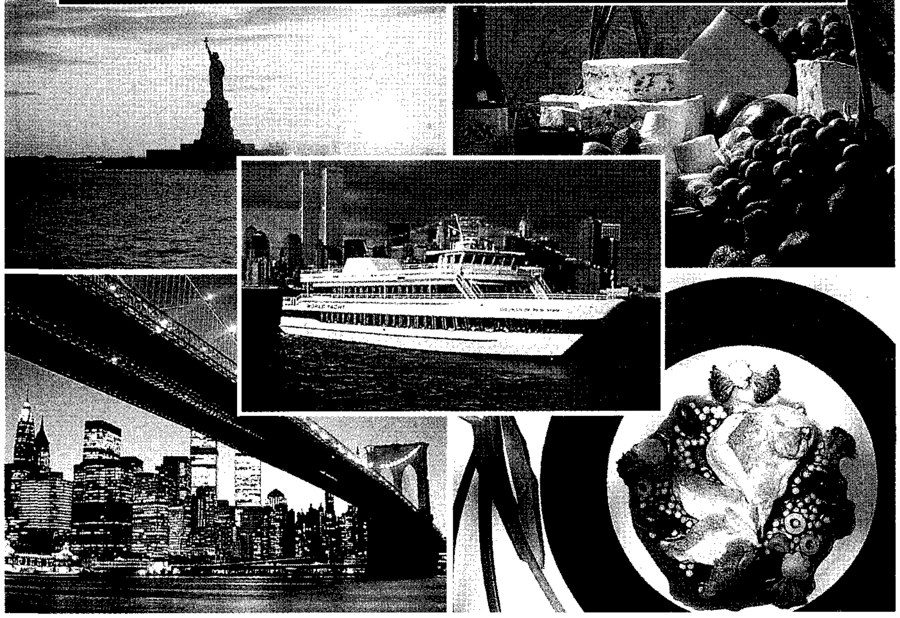
THIS SHOWROOM HAS FAMOUS DESIGNERS' day- and eveningwear for women, in sizes 2–16, the bulk of it from France, with a smaller selection from Italy. Recently, we saw a handsome sage pantsuit, retail $1,600, here $465; ivory or black cocktail dress, retail $1,800, here $500; many hand-cut cotton spring suits in colors, retail $1,300, here $400; viscose-crêpe slacks, retail $550, here $100; red or royal-blue dress with matching coat, retail $1,200, here $300. *E.V.A. Diffusion, Inc., 225 W. 39th St., third floor (719-1731 or 800-505-1313); A.E., M.C., V. accepted; all sales final; Mon.–Fri. 9 a.m.–5 p.m. and by appointment; while stock lasts.*

Luxe Tux

THIS WHOLESALER OF FINE MEN'S CLOTHing, usually closed to the public, is having a sample sale: Most of the suits, in sizes 36–44S, 34–48R, and 40–48L, are from Italy and are 100 percent wool, retail $875–$1,550, here $250–$550; black tuxedos, retail $875–$1,250, here $400–$500; wool overcoats, retail $900–$1,300, here $400–$450; cashmere overcoats, retail $1,800–$2,200, here $550; sport jackets in beautiful fabrics, retail $525–$750, here $250–$275; trousers in sizes 30–40, retail $245–$295, here $65–$85; some dress shirts, retail $185–$285, here $50–$75; colorful sport shirts, retail $300–$650, here $100–$150; silk neckties from Italy and France, retail $70–$110, here $25–$35; wool and cashmere mufflers, retail $52 and $265, respectively, here $20 and $65. For women: a small selection of spring handbags and some attractive famous-designer 36-in. scarves, retail $185–$265, here $45–$65. *Migosa, 42 W. 38th St., second floor (764-5580); A.E., M.C., V. accepted; all sales final; Mon.–Fri. 10 a.m.–6 p.m.; through 3/1.*

Last Chance for Mary Janes

FOR THE FIRST TIME, THIS WHOLESALER IS selling to the public girls' and women's shoes in sample sizes (sizes 6, 7, and 13 for girls; and 6, 6½, and 7 for women) at 60 percent off retail (plus little boys' sample shoes in size 13 only); the children's samples, retail $50–$120, here $20–$48; women's samples, retail $80–$180, here $32–$72; the girls' shoes include many dressy styles (prices for girls' shoes given below are for up to size 4, large sizes are an additional $10): gold lamé with bow



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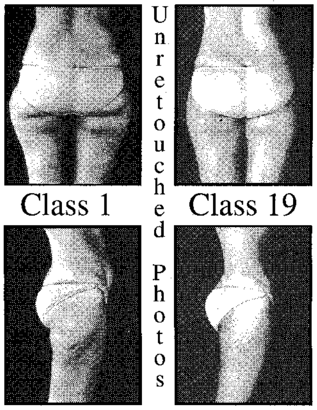

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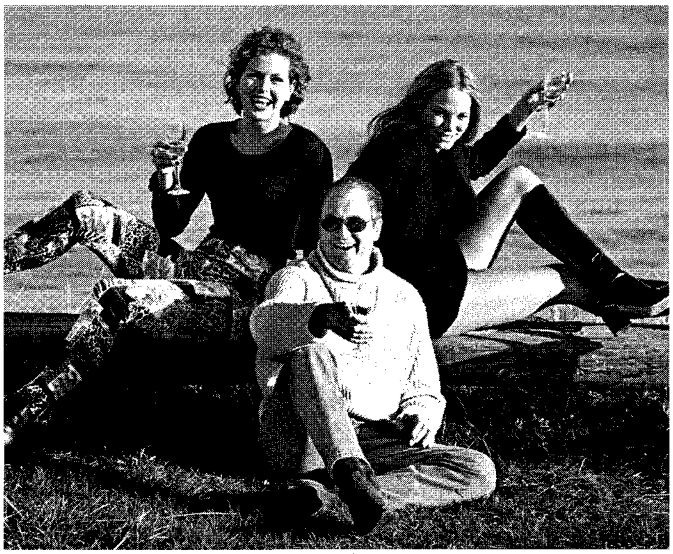

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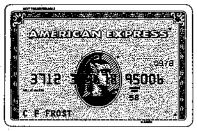

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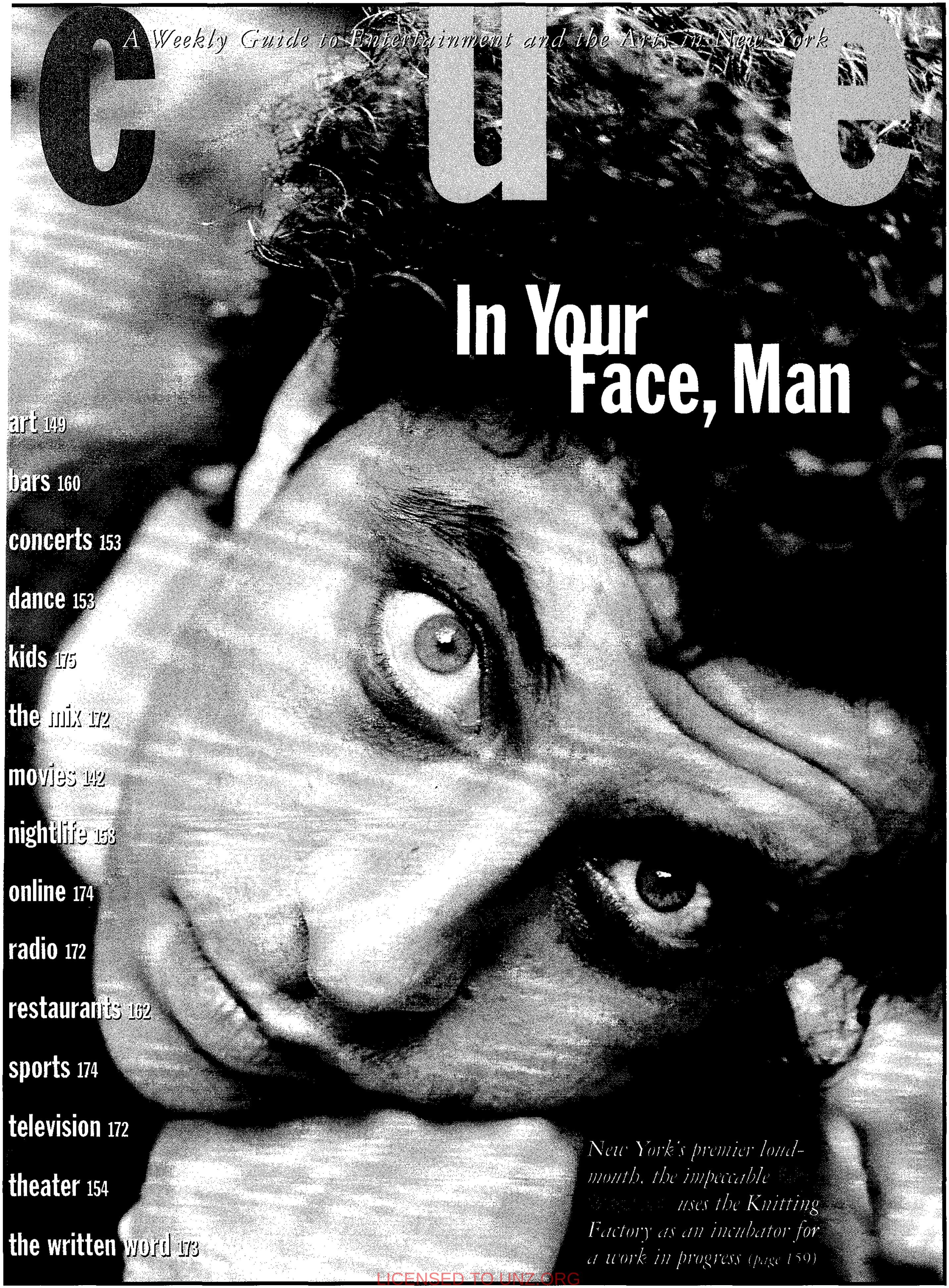
and rhinestones, retail $90, here $59; red suede designer-look with patent toecaps, retail $55, here $35; patent Mary Jane with bow, retail $55, here $35. For women: Many sixties-style numbers with chunky heels, such as a patent-leather spectator, retail $110, here $70; open-back laced-vamp leather mule, retail $105, here $67; also classic styles such as a plain high-heeled leather pump, retail $99, here $59. *Amiana, Ltd., 42-17 27th St., Long Island City, half a block south of the 59th Street Bridge (254-3914); M.C., V. accepted; all sales final; Thurs.–Sun. 10 a.m.–6 p.m.; 2/22–4/6.*

Fringe Benefit

DECORATIVE PILLOWS AND SHOWER CURtains of opulent fabrics are on sale at the designers' showroom, including: Damask-front 18-in.-sq. pillow reversing to velvet or coordinated patterns, trimmed in bullion fringe, retail $120, here $80; the same with cording, brush fringe, or tassels, retail $70, here $25–$30; 14-by-18-in. gray-and-black jacquard pillows, retail $75, here $20; 18-in.-sq. velvet pillows trimmed in bullion, tassels, cord, or brush fringe, retail $100–$125, here $40–$45; bright-colored suede pillows, 14-by-18-in., retail $130, here $50; 72-in.-sq. shower curtains of velvet or damask or jacquard, with valance and/or trim, retail $200, here $75; plain damask, retail $120, here $30; reversible 45-by-54-in. throws, damask or velvet, retail $200–$230, here $100. *DPF, 10 E. 18th St., eighth floor (741-7023); cash only; all sales final; Mon.–Sun. 11 a.m.–6 p.m.; through 2/25.*

Stardust Memories

EVERYTHING IN THIS ANTIQUES STORE—furniture, china, decorative objects—is now 10–40 percent off, but the accent is on jewelry, new and antique, including 14K-gold vintage wedding bands, were $100–$110, now $75–$90; sterling-silver pins from the forties, were $30–$90, now $20–$75; all rhinestone jewelry is 30 percent off; men's gold-filled vintage pocket watches (working, with a six-month guarantee), were $175–$300, now $100–$175; vintage glass earrings, were $15–$30, now $7.50–$15; cufflinks, now 25 percent off; such as some 14K-gold links, were $150, now $110. *Stardust Antiques, 38 Gramercy Park, near 21st St. (677-2590); A.E., Disc., M.C., V., checks accepted; exchanges possible; Mon.–Fri. 11 a.m.–7 p.m., Sat. till 6 p.m.; through 3/15.* ■



cue

A Weekly Guide to Entertainment and the Arts in New York

In Your Face, Man

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New York's premier loud-mouth, the impeccable [illegible] uses the Knitting Factory as an incubator for a work in progress (page 159)

movies

Chaplin's *City Lights...Underground*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

New Films

Abductees—A beautifully and lovingly animated short, based on interviews with five American who believe they were abducted by aliens. Loopy, haunting, and endearing. Directed by Paul Vester. (11 mins.; NR) *Film Forum.*

★**Angels & Insects**—In the early 1860s, a young naturalist, William Adamson (Mark Rylance), returns to England after years spent in the Amazon. He is dependent on the patronage of a wealthy, aristocratic family, the Alabasters, in whose great Gothic house he takes residence. He marries the eldest daughter, Eugenia (Patsy Kensit), and makes a professional alliance with the tutor of the young Alabaster children, Matty Crompton (Kristin Scott Thompson), a severe and exciting young woman who burns with ethical and sexual passion. Director Philip Haas and his wife, Belinda, have adapted a marvelous 1992 A.S. Byatt novella, shrewdly preserving Byatt's volatile mix of science, sex, and Victorian class warfare, although at first, everything feels a bit off: The mood is too heavy and the social rituals are come off with ludicrous formality. The strangeness of the movie appears to lack humor, but the portentousness pays off in the end. Our initial impatience later gives way to admiration for Haas's daring to play his cards so close to the vest. He's got a real secret. (Denby; 2/5/95) (1 hr. 57 mins.; NR) *Village East; Tower East; Lincoln Plaza Cinemas.*

Anne Frank Remembered—A documentary by Jon Blair, produced with the full, unprecedented cooperation of the Anne Frank House. Narrated by Kenneth Branagh and Glenn Close. (2 hrs. 2 mins.; NR). *Lincoln Plaza; Quad Cinemas.*

Antonia's Line—A multigenerational story about four women and their various struggles with men. Written and directed by Marleen Gorris. In Dutch with English subtitles. (1 hr. 44 mins.; NR) *Angelika Film Center.*

Babe—A wonderful fable about a pig who doesn't fit in with all the other animals on his farm. So he defies convention and dares to become a sheepdog. Directed by Chris Noonan. (1 hr. 31 mins.; G) *Manhattan Twin.*

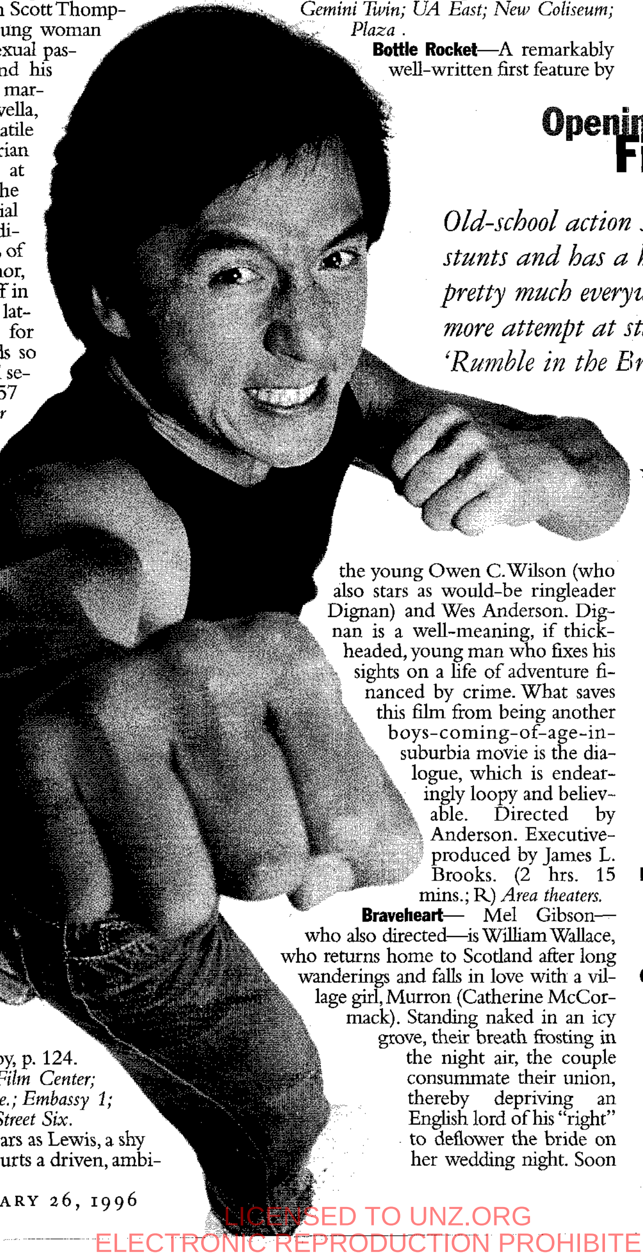
Beautiful Girls—See David Denby, p. 124. (1 hr. 52 mins.; R) *Angelika Film Center; Chelsea; Cinema I, II, Third Ave.; Embassy 1; Embassy 2–4; Orpheum; 84th Street Six.*

Bed of Roses—Christian Slater stars as Lewis, a shy botanist who anonymously courts a driven, ambitious investment banker (Mary Stuart Masterson) with his elaborate floral arrangements. Written and directed by Michael Goldenberg. (1 hr. 27 mins.; PG) *Criterion Center; Lincoln Square.*

Before and After—A suburban couple (Meryl Streep and Liam Neeson) are torn between loyalty to their teenage son and the desire to know the truth when he is accused of murdering his girlfriend. With Edward Furlong. Directed by Barbet Schroeder. (1 hr. 48 mins.; PG-13) *Embassy 1.*

Black Sheep—A comedy about a gubernatorial hopeful whose candidacy is endangered when his overzealous younger brother (Chris Farley) shows up to help with the campaign. With David Spade. Directed by Penelope Spheeris. (1 hr. 28 mins.; PG-13) *34th Street Showplace; Astor Plaza; Gemini Twin; UA East; New Coliseum; Plaza .*

Bottle Rocket—A remarkably well-written first feature by the young Owen C. Wilson (who also stars as would-be ringleader Dignan) and Wes Anderson. Dignan is a well-meaning, if thickheaded, young man who fixes his sights on a life of adventure financed by crime. What saves this film from being another boys-coming-of-age-in-suburbia movie is the dialogue, which is endearingly loopy and believable. Directed by Anderson. Executive-produced by James L. Brooks. (2 hrs. 15 mins.; R) *Area theaters.*



Braveheart— Mel Gibson—who also directed—is William Wallace, who returns home to Scotland after long wanderings and falls in love with a village girl, Murron (Catherine McCormack). Standing naked in an icy grove, their breath frosting in the night air, the couple consummate their union, thereby depriving an English lord of his "right" to deflower the bride on her wedding night. Soon Murron gets her throat cut, and all hell breaks loose. In the large-scale battle scenes, Gibson the director does decent work, but the battles are heavy on the old hacking and hewing, with much gouging, slashing, and lopping as well. Why are we being worked up by this furious violence? At the end, we have to sit through an interminable scene in which the hero is choked, racked, and disemboweled. Gibson puts us in the peculiar position of longing for him to die. (Denby; 6/5/95) (2 hrs. 59 mins.; R) *Art Greenwich Twin; Criterion Center; New York Twin.*

Opening
Fists of Fury

Old-school action star Jackie Chan performs all his own stunts and has a hole in his skull to prove it. Famous pretty much everywhere on earth but here, he makes one more attempt at stardom in America with the campy 'Rumble in the Bronx' (opening February 23).

★**The Bridges of Madison County**—A handsome stranger (Clint Eastwood, who also directed) drifts into Iowa farm country in 1965 to take pictures of covered bridges; he asks directions from a lovelorn farm wife (Meryl Streep) and winds up staying for four days while her family is away; and the two have a passionate affair that lasts, if only in memory, forever. The part of Robert Kincaid is modestly written, and Eastwood plays him modestly, too, receding into the movie as far as he can while shifting the emotional weight decisively to Francesca, the Italian woman who married an American soldier and found herself stranded among good, dull people in the Midwest. Streep's acting is so liquid that the character and the situations are absolved of the embarrassment of drabness. This is her most sensually appealing role—the years and the extra pounds have given her an irresistible strength. (Denby; 6/12/95) (2 hrs. 15 mins.; PG-13) *Gemini Twin; 84th Street Six.*

Broken Arrow—See David Denby, p. 124. (1 hr. 50 mins.; R) *Art Greenwich Twin; Chelsea; Murray Hill Cinemas; Criterion Center; Movieplex 42; 86th Street; First & 62nd St. Cinema; Lincoln Square; New Coliseum; Nova; Olympia Cinemas; Plaza Twin.*

Casino—The mob has bought the Tangiers Hotel in Las Vegas and set up Sam "Ace" Rothstein (Robert De Niro) as boss. Sam depends on the muscle of his old friend Nicky (Joe Pesci), who serves as enforcer of the casino's good health. *Casino* means to be a sorrowful epic: These two guys had control of everything, and they blew it. But do we care? With Sam and Nicky at the center, the movie never develops much in the way of emotion. What Scorsese has done earlier—discovering

"Cue" cover photograph by Michael Wong/Outline.

the lyrical, even operatic possibilities of gangster life—he can't or won't do this time. (Denby; 11/27/95) (3 hrs.; R) *National Twin.*

Catwalk—The best thing about this otherwise boring, meandering documentary, which trails model Christy Turlington around for three weeks, is that it actually validates every existing cliché about the fashion world. Other than that, it's as painful as watching someone else's home movies. (1 hr. 35 mins.; NR) *Sutton.*

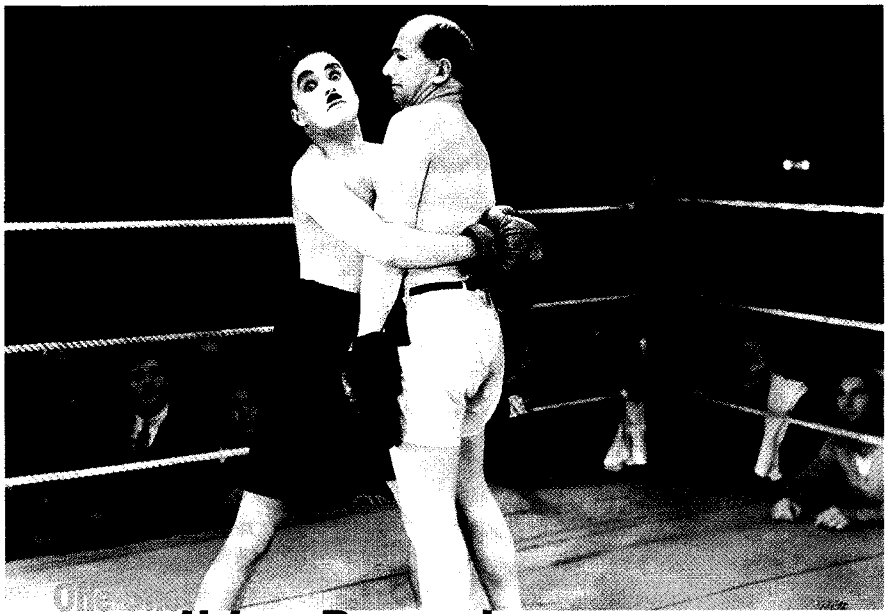
★**City Hall**—We are taken through a crisis in the popular mayorship of John Pappas (Al Pacino), a shrewd politician who is half Mario Cuomo, half Fiorello La Guardia. On a rainy day, under the El in Brooklyn, a small black boy is accidentally killed in a shoot-out between a cop and a minor mafioso. Pappas's deputy mayor, Kevin Calhoun (John Cusack), a young Louisianan with strong political instincts, runs through the city bureaus trying to figure out what went wrong. That mafioso, it turns out, shouldn't have been on the street. After a conviction, a normally tough-minded judge had let him out on probation; the thug was a nephew of a Mafia kingpin who hangs out with city pols, and the judge is a longtime friend and ally of the mayor's. The heart of the movie is the relationship between the mayor and his deputy; Pappas directs Kevin, advises him, but also performs for him, for he sees his younger self in Kevin. This is a wonderful role for Cusack; he has authority now, and his Kevin, political to the fingertips, has real drive and intelligence, so his opinion is worth having. And his disillusion is worth grieving over. (Denby; 2/19/96) (1 hr. 50 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Ziegfeld; Beekman; Orpheum; 84th Street Six.*

The City of Lost Children—A fantasy about a mad scientist named Krank who, aging prematurely because he cannot dream, kidnaps children and taps into their dreams. Photographed by Darius Khondji (*Seven*). Directed by Jean-Pierre Jeunet and Marc Caro. In French with English subtitles. (1 hr. 52 mins.; R) *Angelika Film Center.*

Dead Man Walking—A few minutes of Sean Penn's performance and you know he's got the role of Louisiana death-row inmate Matthew Poncelet down right. He defines "shifty"; he's mean, cut-off, mocking. His Poncelet tries to bully and seduce a nun, Sister Helen Préjean (Susan Sarandon) who takes an interest in his case; when she proves to be tougher than he thought, he slowly opens up to her. Based on a book by the actual Helen Préjean, this is the story of Matthew Poncelet's redemption and death. Poncelet has been convicted of murdering two teenagers, and as Sister Helen defends him, she takes abuse from the parents of the dead kids. Robbins observes the parents' rage neutrally, without turning them into vengeful hysterics. But at the end, as nun and murderer reach out to each other in the death chamber, the filmmakers blow the case they are plainly making against capital punishment. The implication is that Poncelet shouldn't be executed because he has accepted God and may become a good man—but if you are truly against capital punishment, you're against executing the redeemed and unredeemed alike. (Denby; 1/8/96) (2 hrs. 5 mins.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; First & 62nd St. Cinema; Lincoln Square.*

French Twist—A suburban housewife (Victoria Abril), turned off by her husband's relentless philandering, is suddenly turned on by a woman, with whom she begins an affair. The plot takes a series of twists and turns, exhausting nearly all options for a possible ending. Written and directed by the star, Josiane Balasko. (2 hrs.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

From Dusk Till Dawn—Directed by Robert Rodriguez and based on an early screenplay by Quentin Tarantino. It begins as a nastily amusing put-on gangster film, starring Tarantino and George Clooney as psychopathic murdering brothers on the lam after a bank robbery. It changes into a vampire movie with a lot of naked ladies swinging themselves around, and later, everyone's eyes pop out and their flesh melts. The movie is vicious in so casual a manner that it's not worth getting upset about. (Denby; 2/5/96) (1 hr. 48 mins.; R) *Angelika Film Center; Embassy 2–4; Movieplex 42; Orpheum.*



Urban Renewal

***City Lights* is considered the high point of Charlie Chaplin's career—though the director's score was ill-served by the crude recording techniques of the thirties. World-famous composer Carl Davis, however, has restored the score, which will be performed by the Royal Liverpool Philharmonic Orchestra as the film screens at Avery Fisher Hall on February 26.**

Happy Gilmore—A comedy starring Adam Sandler as a displaced hockey player turned golf pro. Directed by Dennis Dugan. (1 hr. 32 mins.; PG-13) *Waverly; 34th Street East; Chelsea; Baronet/Coronet; National Twin; 86th Street; Lincoln Square; Metro Cinema.*

Headless Body in Topless Bar—A thriller about an ex-con who holds the patrons of a seedy New York city strip joint hostage. Based on the infamous New York *Post* headline. Directed by James Bruce. (1 hr. 50 mins.; NR) *Quad Cinema.*

★**Heat**—Director Michael Mann has mounted the production on a grand scale. There are not one but two obsessional figures—Neil McCauley (Robert De Niro), the head of a frighteningly determined group of thieves, and Vincent Hanna (Al Pacino), a haggard but still potent LAPD detective. The mental duel between the hunter and quarry, redoubled by the implicit rivalry between Pacino and De Niro, holds the film together—at one point, they pause in their furious activities and meet over coffee, exchanging views with ironic politeness. Mann has created a mythic moment; Pacino and De Niro have never appeared in the same scene together. *Heat* is yet another explanation of the male mystique of professionalism and violence, yet it's one of the best—an action film with an intellectual grip that never lets go. (Denby; 12/18/95) (2 hrs. 41 mins.; R) *Village Theatre VII; Criterion Center; Movieplex 42; New York Twin; Orpheum; Lincoln Square.*

★**The Juror**—During the trial of a Mafia kingpin, an elusive man called the Teacher (a glamorously effective Alec Baldwin) insinuates himself into the life of one of the jurors, Annie (Demi Moore), a single mother and artist. He follows her, bugs her house, flatters her—and tells her she must persuade the other jurors to acquit the mafioso. If she doesn't, he will kill her 12-year-old son. The story has been contrived so that Annie is almost completely isolated; she has nothing to fall back on but her resourceful, single-mother toughness. Moore—who in the past has projected a generalized anger that seemed to relate more to her drive to be a star than any character she was portraying—drops her look-at-me attitude, and comes solidly into focus. Director Brian Gibson has got hold of a powerful contemporary theme—the power struggle between women and men—and keeps the film moving swiftly and surely. (Denby; 2/12/96) (2 hrs.; R) *Chelsea; Criterion Center; Movieplex 42; First & 62nd St. Cinema; Orpheum; Lincoln Square; Plaza Twin.*

La Haine—A multicultural trio of alienated young men—a Jew (Vincent Cassel), an Arab (Said Taghmaoui), and a black (Hubert Kounde)—spend a very long day lounging around, brawling, pulling off minor drug deals, and attempting to see a friend brutalized by police after a riot. The young director, Mathieu Kassovitz, is very talented: He shoots in black-and-white, often with a handheld camera, and the movie captures the moody recklessness, the volatile, offhand brutality and loyalty of the 'hood, French-style. Kassovitz, however, takes cool to the point of meaninglessness. We never find out why there's been a riot in the projects, why the young men have no work, no hopes, no interests–or even how three men from such different backgrounds can get along so well. Powerful but irritatingly vague. (Denby; 2/12/96) (1 hr. 34 mins.; NR) *Village Theatre VII.*

L'America—Gianni Amelio's tale of two Italian entrepreneurs who attempt to take advantage of the political and economic upheaval in post-Communist Albania. Winner of Italy's Nastri D'Argento for Best Picture and Best Director. (1 hr. 56 mins.; NR) *Lincoln Plaza Cinemas.*

Last Summer in the Hamptons—Three generations of an acting dynasty convene at their annual summer retreat for the last time. Starring the late Viveca Lindfors, Roddy McDowall, and Martha Plimpton. Directed by Henry Jaglom. (1 hr. 45 mins.; R) *Cinema Village 12th St.*

★**Leaving Las Vegas**—Ben Sanderson (Nicolas Cage) is drinking himself to death—purposefully, and without regret. Having dispensed with the usual suspense of such movies (when will the hero hit bottom and pull himself out of it?), director Mike Figgis is free to open his film to mystery and art. After making a bonfire of his belongings, Ben heads for Las Vegas, where he meets the one girl for him, a good-looking hooker named Sera (Elisabeth Shue). We don't need explanations as to why she falls in love with Ben; we can see that she's touched by him. He needs tending, and her taking care of him is a way of leaving prostitution without leaving it. Ben and Sera have gone deep into self-hurting pleasures, and they're not coming back. Figgis accepts them with something like awe: The doomed nature of their love transfigures it. *Leaving*

Las Vegas is absent of lamentation and refuses to grieve over a wasted life. It's the most accomplished American movie of the year. (Denby; 11/13/95) (1 hr. 52 mins.; R) *Village East; 34th Street Showplace; Chelsea; Criterion Center; First & 62nd St. Cinema; Orpheum; Lincoln Square; Metro Cinema.*

Mary Reilly—The Dr. Jekyll and Mr. Hyde story with a twist; it's told through the eyes of Dr. Jekyll's timid chambermaid, Mary Reilly (Julia Roberts). This movie has been delayed for quite some time, which is usually not a good sign. With John Malkovich. Written by Christopher Hampton. Directed by Stephen Frears. (1 hr. 58 mins.; R) *Area theaters.*

A Midwinter's Tale—A comedy about a struggling actor who attempts to mount a serious production of *Hamlet*. Written and directed by Kenneth Branagh. (1 hr. 39 mins.; R) *Village East; Lincoln Square.*

Mr. Holland's Opus—Richard Dreyfuss stars as a musician who somewhat unwillingly becomes a teacher—and therein finds his greatest satisfaction. Directed by Stephen Herek. (2 hrs. 25 mins.; PG) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; 86th Street East; Lincoln Square.*

Mr. Wrong—A comedy about a thirty-ish single gal named Martha Alston (Ellen Degeneres), who is swept off her feet by the suave Whitman Crawford (Bill Pullman), who loses his luster after she meets his off-kilter ex-girlfriend (Joan Cusack) and possessive mom (Joan Plowright). Directed by Nick Castle. (1 hr. 32 mins.; R) *Village East; Chelsea; Embassy 2–4; Guild 50th Street; Sutton; Orpheum; 84th Street Six.*

Muppet Treasure Island—A live-action send-up of the Robert Louis Stevenson book. With Kermit the Frog, Miss Piggy, Gonzo, and Fozzy Bear. Directed by Brian Henson. (1 hr. 39 mins.; G) *23rd Street West Triplex; Crown Gotham; Guild 50th Street; 86th Street East; Lincoln Square; New Coliseum; Nova; Olympia Cinemas; Village Theater VII.*

Nico-Icon—A top model of the sixties, Warhol superstar Nico (as the young Christa Paffgen was renamed by a photographer) went on to flirt with a film career, have many love affairs, seriously pursue music, and get her son hooked on heroin. Suzanne Ofteringer's documentary is neither sneering nor too reverential; all she wants to do, it seems, is learn more about this compelling creature. But for all Ofteringer's digging, only one thing about Nico is certain: She was most brilliant at being enigmatic. (1 hr. 15 mins.; NR) *Film Forum.*

★**Nixon**—The most surprising thing about Oliver Stone's fascinating new movie is how much warmth the director extends to Richard Nixon (Anthony Hopkins), who we are asked to see as tough but infinitely troubled—a typical Stone character caught in perpetual anguish. There's a generous soulfulness here, particularly in the scenes between Dick and Pat (Joan Allen, who is a revelation). Drawing on archival and biographical materials, Stone and his screenwriters combine, condense, and recast, and rewrite. Is this falsification? Can there be drama without something like it? As Nixon, Anthony Hopkins gets some things dead right, but he acts like crazy. He responds emotionally to everything—a man this vulnerable could not have made it to the White House. The fault is Stone's, perhaps, more than Hopkins's. If we had seen more of Nixon the masterful strategist, his fall into bathos would have been more striking. But this oddly tender movie is a step in a new direction. (Denby; 1/8/96) (3 hrs. 10 mins.; R) *Cinema I, II, Third Ave.; Village Theater VII.*

Nueba Yol—The tragi-comic story of an aspiring immigrant from the Dominican Republic who will do anything to remain in New York. Directed by Angel Muniz. (1 hr. 44 mins.; NR) *Embassy 2–4; New Coliseum; Nova; Plaza .*

Othello—In this production, everyone is very young and inexperienced. Othello and Desdemona are freshly in love and so little known to each other that their sexual passion seems unconnected to anything else in their natures. Iago's cruelty, we feel, are not even needed to destroy their love; almost anything, even ordinary life, would have brought it down from this height. Iago has been made almost superfluous, yet Kenneth Branagh's performance is the best thing in the movie—he speaks the verse as if he and Shakespeare had just spent some time together at a local tavern. Laurence Fishburne, however, pronounces his part rather than acts it, and director Oliver Parker has eliminated almost every trace of excitement. (Denby; 1/15/96) (2 hrs. 5 mins.; R) *Paris Theater.*

★**Persuasion**—A generally intelligent and moving BBC adaptation of Jane Austen's last completed novel. (Denby; 10/23/95) (1 hr. 43 mins.; PG) *Quad Cinema; Cinema 3.*

One-Shot Contretemps

Emir Kusturica's *Underground*, which won the 1995 Palme d'Or at Cannes, has been the subject of heated debate in France; some distinguished intellectuals have called the film pro-Serb propaganda, and the Muslim Kusturica, in response, has declared that he's abandoning his movie career. The film's only New York screening is on February 27 at the Walter Reade Theater. (See "Museums, Societies, Etc." for more information.)

Photograph courtesy of the Film Society of Lincoln Center.

The Postman—As the film opens, the late Massimo Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of Mario's awakening. Directed by Michael Radford. In Italian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Chelsea; Murray Hill Cinemas; Carnegie Hall Cinema; Eastside Playhouse.*

Restoration—Robert Downey Jr. stars as a wayward doctor who much prefers the orgiastic life-style afforded him as King Charles II's private physician to actually tending the violently sick masses stricken by the Black Plague. But when inevitably banished by the king, Downey is forced back into practice, serving the poor, diseased, and unstable, until he restores a sense of purpose within himself (get the parallel?). Overblown and way too long; Downey, as a supposedly tortured man of medicine, bumbles his way through the Plague. (1 hr. 53 mins.; R) *Waverly; Carnegie Hall Cinema.*

★**Richard III**—Director Richard Loncraine and actor Ian McKellan have cut and rearranged the text of Shakespeare's melodramatic potboiler, and moved the power struggle between the houses of Lancaster and York from the fifteenth century to the England of the mid-1930s. Indeed, there is something in the play that illuminates the despair of between-the-wars Europe—the sense that affairs of state are slipping out of control, the nauseating realization that the most energetic and decisive person in the country is also the most evil. Richard takes over because the good people are too tired to stop him. Ian McKellan is the most supremely conscious of Richards, an adventurer playing the cards that have been dealt him—physical deformity, intellectual superiority—without illusions. Director Loncraine uses realistic settings in a theatrical manner, pushing beyond realism, but not too far. The movie is thoroughly alive. (Denby; 1/15/96) (1 hr. 45 mins.; R) *Village East; Chelsea; 59th Street East; Lincoln Square.*

Rumble in the Bronx—Jackie Chan is a martial-arts master who deftly blends breathtaking action, screwball setups and physical comedy into the smoothest of mixtures, but here, nothing seems to work. Perhaps the film loses something in the dubbing (most Chan films shown here are subtitled). Much of the problem, however, lies in the setting and what passes for a storyline: Keung (Chan) comes to the Bronx to visit his uncle and has to fight a lot of New York punks, who look and act like a tourist's idea of New York–style thugs. And Chan doesn't get to display his martial-arts chops to the best effect, because here he's fighting guys who can only throw the crudest of punches. It's a big, garish cartoon; though we never feel like Chan's above it, he deserves better. (1 hr. 27 mins.; R) *Plaza Twin.*

★**Sense and Sensibility**—Emma Thompson adapted Jane Austen's novel herself, and has brought the material as close to conventional romantic comedy as possible without betraying the anxieties lying behind the story: In 1880s England, property gets passed along through the male line, and women without a dowry enjoy very few options. Two wealthy young men make advances to the Dashwood sisters (Thompson is the elder, Elinor, and Kate Winslet is Marianne), and then turn away, causing the women extreme anguish. Taiwanese director Ang Lee stages the walks, dinners, teas, and balls very directly, without pomp; the emotional and erotic goings-on become intimately connected to the flowing lawns and great rooms. And Thompson and Lee get the relationship between the two sisters right, the play of strength and weakness, candor and concealment—sense and sensibility merging in each sister, until both Marianne and Elinor become complete human beings. (Denby; 12/18/95) (2 hrs. 15 mins.; PG) *Village Theatre VII; 19th Street East; Baronet/Coronet; Lincoln Square.*

Shanghai Triad—Director Zhang Yimou (*Raise the Red Lantern, To Live*) sets this gangster tale in thirties Shanghai, and we experience everything through the eyes of a 14-year-old country boy named Shuisheng (Wang Xiaoxiao), who must faithfully and attentively serve a gang-lord's spoiled, petulant moll. Their relationship becomes the crux of the film, and Yimou craftily avoids clichés in rendering a double coming-of-age tale. (1 hr. 50 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Sonic Outlaws—A highly intriguing documentary about a new wave of artists who appropriate and manipulate existing art (music, films, and even advertisements) and are often sued for it. Directed by Craig Baldwin. (1 hr. 27 mins.; NR) *Film Forum.*

★**Toy Story**—In Disney's new animated feature, a group of toys fear that they will no longer be useful. Their 6-year-old master, Andy, is having a birthday, and disaster strikes: Woody, a pull-string cowboy, gets replaced as Andy's favorite by a smugly confident space action figure, Buzz Lightyear. Anguish and tumult tear apart the toy world. As in many Disney cartoons, there's an underlay of anxiety and fear—but this time, the "parent" figure is himself a child, Andy, who takes his toys for granted, and the villain is another child, Sid, who mutilates toys. The movie has gravity, in both senses of the word. Disney and the specialists at Pixar (a computer-animation company) have developed new techniques that give the figures a three-dimensional look, and the postmodernist jokes give the movie a spark. Directed by John Lasseter. (Denby; 12/4/95) (1 hr. 21 mins.; G) *23rd Street West Triplex; Embassy 2–4; 84th Street Six.*

Twelve Monkeys—James (Bruce Willis) is a prisoner who is barely living in the future, and his only option for survival is this: travel back in time to 1996, just before the endtimes, and determine the exact cause of the near-annihilation of humans from the face of the earth. With Madeleine Stowe, as the psychiatrist/love interest, and Brad Pitt. (2 hrs. 10 mins.; R) *23rd Street West Triplex; 84th Street Six; Plaza Twin.*

Unforgettable—A thriller about a widowed medical examiner (Ray Liotta) who, with the help of a sexy neurobiologist (Linda Fiorentino), taps into his dead wife's memory bank to find the person who killed her. Directed by John Dahl (*The Last Seduction*). (1 hr. 51 mins.; R) *Area theaters.*

Waiting to Exhale—Whitney Houston, Angela Bassett, Loretta Devine, and Lela Rochon are four single women who bond over the sorry state of their love affairs. A disjointed narrative is weakened by the incessant blaring of the soundtrack throughout the entire film; the overall effect is quite jarring. Based on Terry McMillan's novel. Directed by Forest Whitaker. (2 hrs.; R) *23rd Street West Triplex; Criterion Center; Regency.*

The White Balloon—Seven-year-old Razieh has a singular goal: to buy a goldfish. She has only a few hours before the city shuts down for New Year's Day, she has lost the money her mother has given her, and none of the street vendors seem to grasp the enormity of her problem. Directed by Jafar Panahi. (1 hr. 25 mins.) *Quad Cinemas; Lincoln Plaza.*

White Squall—This sailing-adventure movie, directed by Ridley Scott and starring Jeff Bridges, is an old-fashioned fable that we know all too well. As the captain of a school ship, Bridges is in charge of a bunch of spoiled, preppy 15-year-olds. A hard man, the captain nevertheless has the boys' interests at heart, and in a few weeks at sea he molds this bunch of callow, brawling individualists into a disciplined crew. The movie's many banalities might not have mattered if the characters had come into focus in the storm that eventually capsizes the ship, but Scott makes the storm so overwhelming that we can't tell who did what or why—or what effect it had on the eventual sinking of the ship. See the film only if you have a thing about ships, Jeff Bridges, or clean-cut boys with their shirts off. (Denby; 2/12/96) (2 hrs. 8 mins.; PG-13) *Village Theatre VII; 19th Street East.*

The Young Poisoner's Handbook—A black comedy based on an actual series of events surrounding Graham Young (Hugh O'Conor), a 14-year-old boy genius in sixties London who attempted to poison his entire family. Director and co-writer Ben Ross strikes a perfect balance between the gruesome nature of Graham's crimes and the hilarity of the young man's warped worldview. (1 hr. 39 mins.; NR) *Angelika Film Center.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Antonia's Line; Beautiful Girls; From Dusk Till Dawn; Shanghai Triad; The City of Lost Children; Things to Do in Denver.* Opening 2/23: *The Young Poisoner's Handbook.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Braveheart; Broken Arrow.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Last Summer in the Hamptons.*

Film Forum—209 W. Houston St. (727-8110) *Abductees; Nico-Icon; Sonic Outlaws.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *French Twist; Headless Body in Topless Bar; Persuasion; The White Balloon.* Opening 2/23: *Anne Frank Remembered.*

Village East—189 Second Ave., at 12th St. (529-6799) *A Midwinter's Tale; Angels & Insects; City Hall; Leaving Las Vegas; Mr. Holland's Opus; Mr. Wrong; Richard III.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Dead Man Walking; Heat; La Haine; Sense and Sensibility; The Juror; Muppet Treasure Island; Nixon; White Squall.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Happy Gilmore; Restoration.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *City Hall; Dead Man Walking; Mr. Holland's Opus; Sense and Sensibility; White Squall.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Muppet Treasure Island; Toy Story; Twelve Monkeys; Waiting to Exhale.*

34th Street East—241 E. 34th St. (505-CINE#586) *Happy Gilmore.*

34th Street Showplace—238 E. 34th St. (532-5544) *Black Sheep; Dead Man Walking; Leaving Las Vegas.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Beautiful Girls; Broken Arrow; Happy Gilmore; Leaving Las Vegas; Mr. Wrong; The Postman; Richard III; The Juror.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Broken Arrow; City Hall; Mr. Holland's Opus; The Postman.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Richard III.*

Angelika 57—225 W. 57th St. (586-1900) *Run for Cover.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Black Sheep.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Happy Gilmore; Sense and Sensibility.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *The Postman; Restoration.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Persuasion.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Beautiful Girls; Mr. Holland's Opus; Nixon.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Bed of Roses; Braveheart; Broken Arrow; Heat; Leaving Las Vegas; The Juror; Waiting to Exhale.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Muppet Treasure Island.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *The Postman.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Beautiful Girls.* Opening 2/23: *Before and After.*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *From Dusk Till Dawn; Mr. Wrong; Nueba Yol; Toy Story.* Opening 2/23: *Beautiful Girls.*

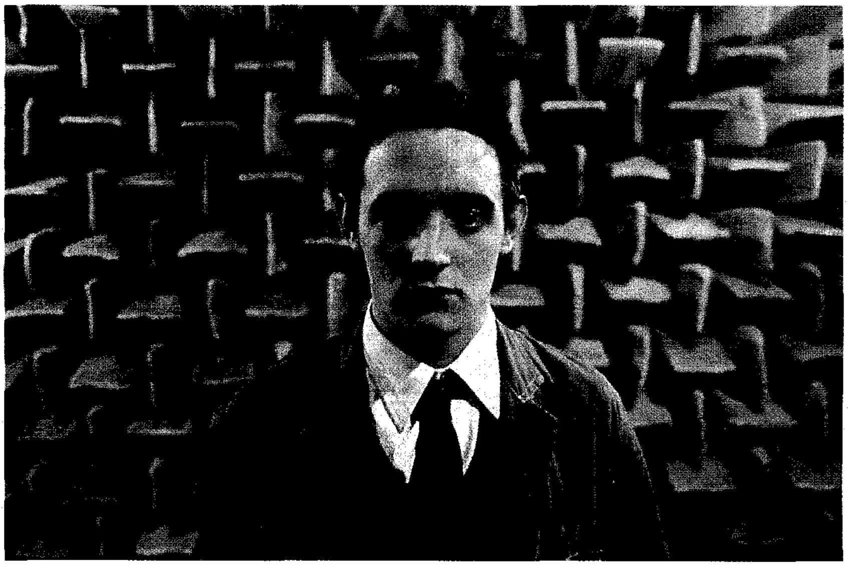
Guild 50th Street—33 W. 50th St. (757-2406) *Muppet Treasure Island.* Opening 2/23: *Mr. Wrong.*

Talent

Dead Funny

In the wickedly black comedy *The Young Poisoner's Handbook* (opening February 23), the very young, talented, and unknown Hugh O'Conor plays Graham Young, a wide-eyed 14-year-old boy genius so obsessed with toxins and their morbific effects that he experiments on his family, with varying degrees of success: He methodically and effectively does away with his shrewish stepmother, trifles with his petulant sister by contaminating her eyedrops, and is in the process of poisoning his father when the authorities finally catch on. Though the film is very funny in a subversive way, not everyone is amused. "[Co-writer] Jeff Rawle was blasted in England [where the real Young lived and committed the aforementioned crimes] for saying that funny things come out of horrible situations," says the 20-year-old O'Conor. "But if we hadn't had humor, it would've been *too* depressing." O'Conor—like the now-deceased Graham—is clearly not the straitlaced, humorless young man his appearance suggests. He still lives with his parents in Dublin and says his mother is a sex therapist. "She has had a couple of babies because of her work. We're not embarrassed," he adds, before backpedaling and saying that she merely helps couples conceive. He's studying drama and theater ("I don't apply myself") at Trinity College, which he finds enjoyable mainly because "I don't have to wear leotards." He prefers movies to stage plays and says that his favorite movie killer is "Robert Mitchum in *Night of the Hunter.*" Why? "Because he never really did that much," says O'Conor, half-serious. "That's what every actor wants—to just do things with your face every so often."

MAUREEN CALLAHAN



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Manhattan Twin—220 E. 59th St. (505-CINE#590) *Babe.*

Movieplex 42—244 W. 42nd St. (997-7522) *Broken Arrow; Don't Be a Menace . . .; From Dusk Till Dawn; Heat; Screamers; The Juror.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Casino; Happy Gilmore.*

Paris Theater—4 W. 58th St. (980-5656) *Othello.*

Sutton—205 E. 57th St. (759-1411) *Catwalk; Mr. Wrong.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Balto; Dunston Checks In; GoldenEye; Home for the Holidays; Jade; Seven; The Usual Suspects.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *City Hall.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Restoration.*

86th Street—125 E. 86th St. (505-CINE#604) *Happy Gilmore; Broken Arrow.*

86th Street East—210 E. 86th St. (249-1144) *Muppet Treasure Island; Mr. Holland's Opus.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *City Hall.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Broken Arrow; Dead Man Walking; Leaving Las Vegas; The Juror.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Black Sheep; The Bridges of Madison County; Mighty Aphrodite.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Heat; Braveheart.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Beautiful Girls; City Hall; From Dusk Till Dawn; Heat; Leaving Las Vegas; Mr. Wrong; The Juror.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Angels & Insects.*

UA East—1629 First Ave., at 85th St. (249-5100) *Black Sheep.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Get Shorty.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Beautiful Girls; The Bridges of Madison County; City Hall; Mr. Wrong; Toy Story; Twelve Monkeys.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Angels & Insects; French Twist; L'America; Mighty Aphrodite; Shanghai Triad; The White Balloon.* Opening 2/23: *Anne Frank Remembered.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *A Midwinter's Tale; Across the Sea of Time; Bed of Roses; Broken Arrow; Dead Man Walking; Happy Gilmore; Heat; Into the Deep; Leaving Las Vegas; Mr. Holland's Opus; Muppet Treasure Island; Richard III; Sense and Sensibility; The Juror; Wings of Courage.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Happy Gilmore; Leaving Las Vegas.*

New Coliseum—701 W. 181st St. (740-1545) *Black Sheep; Broken Arrow; Muppet Treasure Island; Nueba Yol.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Broken Arrow; Muppet Treasure Island; Nueba Yol.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Broken Arrow; Muppet Treasure Island.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Waiting to Exhale.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Babe; Black Sheep; Braveheart; Broken Arrow; City Hall; Dead Man Walking; Don't Be a Menace . . .; Eye for an Eye; From Dusk Till Dawn; Happy Gilmore; Jumanji; Leaving Las Vegas; Mr. Holland's Opus; Muppet Treasure Island; The Juror; Waiting to Exhale.*

Concourse Plaza—214 E. 161th St. (588-8800) *Black Sheep; Broken Arrow; City Hall; Don't Be a Menace . . .; Eye for an Eye; From Dusk Till Dawn; Happy Gilmore; Jumanji; Mr. Wrong; Muppet Treasure Island; The Juror.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Black Sheep; Broken Arrow; City Hall; The Juror.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Dead Man Walking; Broken Arrow.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Black Sheep; Broken Arrow; City Hall; Dead Man Walking; Don't Be a Menace . . .; Eye for an Eye; From Dusk Till Dawn; Happy Gilmore; Heat; Jumanji; Leaving Las Vegas; Mr. Wrong; Muppet Treasure Island; Nueba Yol; The Juror; Toy Story.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *Beautiful Girls; Bed of Roses; Black Sheep; Braveheart; Dead Man Walking; Happy Gilmore; Mr. Holland's Opus; Muppet Treasure Island.*

Brooklyn Heights—70 Henry St. (596-7070) *Dead Man Walking; Broken Arrow.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Broken Arrow; Mr. Wrong; Muppet Treasure Island.*

Cobble Hill—265 Court St. (596-9113) *City Hall; Leaving Las Vegas; Mr. Wrong; Muppet Treasure Island; Sense and Sensibility.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *Broken Arrow; City Hall; Mr. Wrong; The Juror.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Broken Arrow; Don't Be a Menace . . .; Happy Gilmore; Muppet Treasure Island.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Broken Arrow; Mr. Holland's Opus; Muppet Treasure Island.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Broken Arrow; From Dusk Till Dawn; Muppet Treasure Island; The Juror; Waiting to Exhale.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-

Opening

Little Girl Lost

'Anne Frank Remembered' (opening February 23) adds pictures and voices to the world's most public diary with never-before-seen archival photos, unprecedented access to the annex where she hid with her family, and interviews with those who knew her—from her early childhood to her last days at Bergen-Belsen.

8588) *Babe; Beautiful Girls; City Hall; Happy Gilmore; Jumanji; Leaving Las Vegas.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Broken Arrow; City Hall; Dead Man Walking; Muppet Treasure Island.*

Metropolitan—392 Fulton St. (858-8580) *Black Sheep; Broken Arrow; Don't Be a Menace . . .; Muppet Treasure Island.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Broken Arrow; Bullet in the Head; The Juror; Twelve Monkeys.* Opening 2/23: *Rumble in the Bronx.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Black Sheep; Broken Arrow; Muppet Treasure Island; Nueba Yol; The Juror.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Ace Ventura: When Nature Calls; Casino; Copycat; Get Shorty; GoldenEye; Home for the Holidays; Money Train; Nick of Time; The American President; Toy Story.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Black Sheep; Broken Arrow; City Hall; Happy Gilmore; Muppet Treasure Island; The Juror.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Black Sheep; Dead Man Walking; Leaving Las Vegas; Mr. Holland's Opus; Mr. Wrong; Muppet Treasure Island.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *Bed of Roses; Black Sheep; Braveheart; Happy Gilmore; Leaving Las Vegas; Muppet Treasure Island.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Muppet Treasure Island; Black Sheep.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Broken Arrow; Dead Man Walking; Richard III.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *City Hall; Leaving Las Vegas; The Juror.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Bed of Roses; Black Sheep; Braveheart; Broken Arrow; From Dusk Till Dawn; Happy Gilmore; Jumanji; Muppet Treasure Island.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Black Sheep; Braveheart; City Hall; Mr. Wrong; Toy Story.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Leaving Las Vegas; Sense and Sensibility.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (454-6800) *Beautiful Girls; Broken Arrow; City Hall; Dead Man Walking; Mr. Holland's Opus; Sense and Sensibility; The Juror.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Broken Arrow; Muppet Treasure Island; Nueba Yol.*

Main Street—72–66 Main St., Flushing (268-3636) *Babe; Black Sheep; Broken Arrow; Waiting to Exhale.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Beautiful Girls; From Dusk Till Dawn; Happy Gilmore; The Juror.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Beautiful Girls; Black Sheep; Broken Arrow; City Hall; Happy Gilmore; Mr. Holland's Opus; The Juror.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Babe; Bed of Roses; Persuasion; The Postman.*

Plaza —103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Black Sheep; Nueba Yol.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Bed of Roses; Braveheart; Happy Gilmore; Leaving Las Vegas; Mr. Wrong.*

Surfside—104th St., Rockaway (945-4632) *Broken Arrow; Muppet Treasure Island.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Broken Arrow; City Hall; Jumanji; Sense and Sensibility; The Juror.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Mr. Holland's Opus.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Black Sheep; Broken Arrow;*

C U E

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway?
Music under the stars or on the stage?
How about a comedy club for a few laughs?
Want to be moved by classical art or avant garde art?
How about dinner after the show?
Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in

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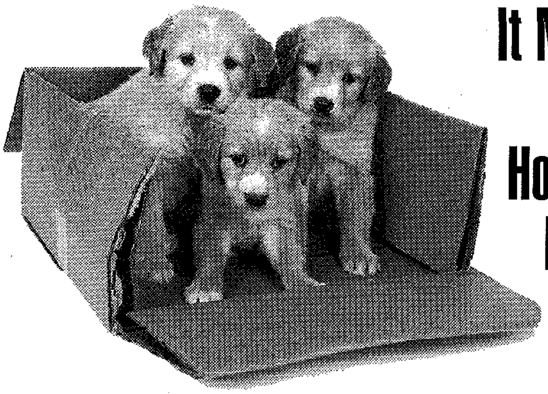
It Never Ceases To Amaze Us How Many People Discard Their Valuables.

It's a miracle that so many abandoned animals make it to the safety of North Shore Animal League. Some are left on our doorstep — others are found on busy city streets — and we routinely rescue thousands from certain death in pounds. Our lifesaving vans are always on the road rescuing puppies and kittens from nearby private homes, from local town and city shelters, and from far away pounds in Virginia, Tennessee, and South Carolina.

Our commitment to life — rather than death — makes it impossible for us to turn our backs on these foundling animals. We give them a roof over their heads, nourishing food, and plenty of T.L.C. until good homes are found.

North Shore Animal League has saved the lives of more than 600,000 orphaned pets over the past 51 years. Now we need your support to save even more...

because there is nothing more valuable than the gift of life.

North Shore Animal League

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Tonya Anderson - Crownpoint Institute of Technology. GPA: 3.15
Goal: Pediatric Medicine. Immediate Goal: Scholarships

American Indian College Fund
Educating the mind and spirit

If you can help, please contact the AICF, 1111 Osage St.,
Building D, Ste. 205-AP, Denver, CO 80204 or call 1-800-776-FUND.

City Hall; Happy Gilmore; Jumanji; Mr. Holland's Opus; The Juror. Opening 2/23: *Before and After; Unforgettable.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Black Sheep; Broken Arrow; City Hall; Jumanji; Mr. Holland's Opus; The Juror.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Beautiful Girls; Bed of Roses; Black Sheep; Braveheart; Broken Arrow; City Hall; Dead Man Walking; Happy Gilmore; Leaving Las Vegas; Mr. Holland's Opus; Mr. Wrong; Muppet Treasure Island; Sense and Sensibility; The Juror.*

Museums, Societies, Etc.

A Different Light—2/25: *What's Love Got to Do With It?* (1993). 151 W. 19th St. (989-4850); free.

American Museum of the Moving Image—2/17–2/25: "Martin Scorsese." 2/21: *Raging Bull* (1980) and *The Last Temptation of Christ* (1988). Scorsese and Thelma Schoonmaker, his editor, will be on hand. 2/25: *The King of Comedy* (1983), *Italianamerican* (1974), *American Boy: A Profile of Steven Prince* (1978), *What's a Nice Girl Like You Doing in a Place Like This?* (1963), and *The Big Shave* (1967). 2/20–2/23: *Babe* (1995). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $5.

Donnell Media Center—2/20: *The Art of Lotte Reiniger* (1975) and *The Black Oxen* (1924). 2/15: "That's Blaxploitation!" *Willie Dynamite* (1973). 20 W. 53rd St. (621-0619); free.

Film Forum—Through 3/7: Martin Scorsese's *Taxi Driver* (1976). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"Polish Cinema from 1930 to the Present." 2/19: *A Pearl in the Crown* (1972) and *Kill That Love* (1972). 2/20 and 2/21: *Without Anesthesia* (1979). 2/20 and 2/25: *Nights and Days* (1975). 2/21: *Man of Iron* (1982). 2/22: *Clear Through* (1975). 2/23: *Top Dog* (1978) and *Transfiguration Hospital* (1979). 2/24: *Camouflage* (1977). 2/24 and 2/25: *Foul Play* (1976). 2/26: *City Lights* (1931). 2/27: The New York premiere of *Underground* (1995) at Avery Fisher Hall, 65 W. 65th St., plaza level. (875-5600); $7.50.

French Institute—2/20: *Le Samourai* (1967). Florence Gould Hall, 55 E. 59th St. (355-6160); $7.

Japan Society— 2/23: *Escape From Japan* (1964). 333 E. 47th St. (752-3015); $7.50.

Museum of Modern Art—Through 3/15: "Asta: The Tenth Muse." 2/19: *So Ends My Song* (1919) and *House by the Sea* (1924). 2/20: *Towards the Light* (1918), *Vanina* (1922), *The Treacherous Woman* (1911), and *The Queen of the Stock Exchange* (1918). 2/22: *Frontstairs, Backstairs/Vertigo* (1914), and *White Roses* (1914). 2/23: *The Dangerous Age for Women* (1927). 2/25: *According to Law* (1919), *The Guinea Pig* (1916), and *The Eskimo Baby* (1916). Through 2/20: "Louis Malle." 2/19: *Zazie* (1960). 2/19 and 2/20: *Calcutta* (1968). 2/20: *Atlantic City* (1980). Beginning 2/22: "The Century of Cinema." 2/22: *Leave Her to Heaven* (1945). 2/22 and 2/25: *Bigger Than Life* (1956). 2/23: *America, America* (1963). 2/23 and 2/24: *A Personal Journey With Martin Scorsese Through American Movies* (1995). 2/25: *Silver Lode* (1954). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 5/18: "Directed by John Frankenheimer: The Television Work." 25 West 52nd St. (621-6710); $6.

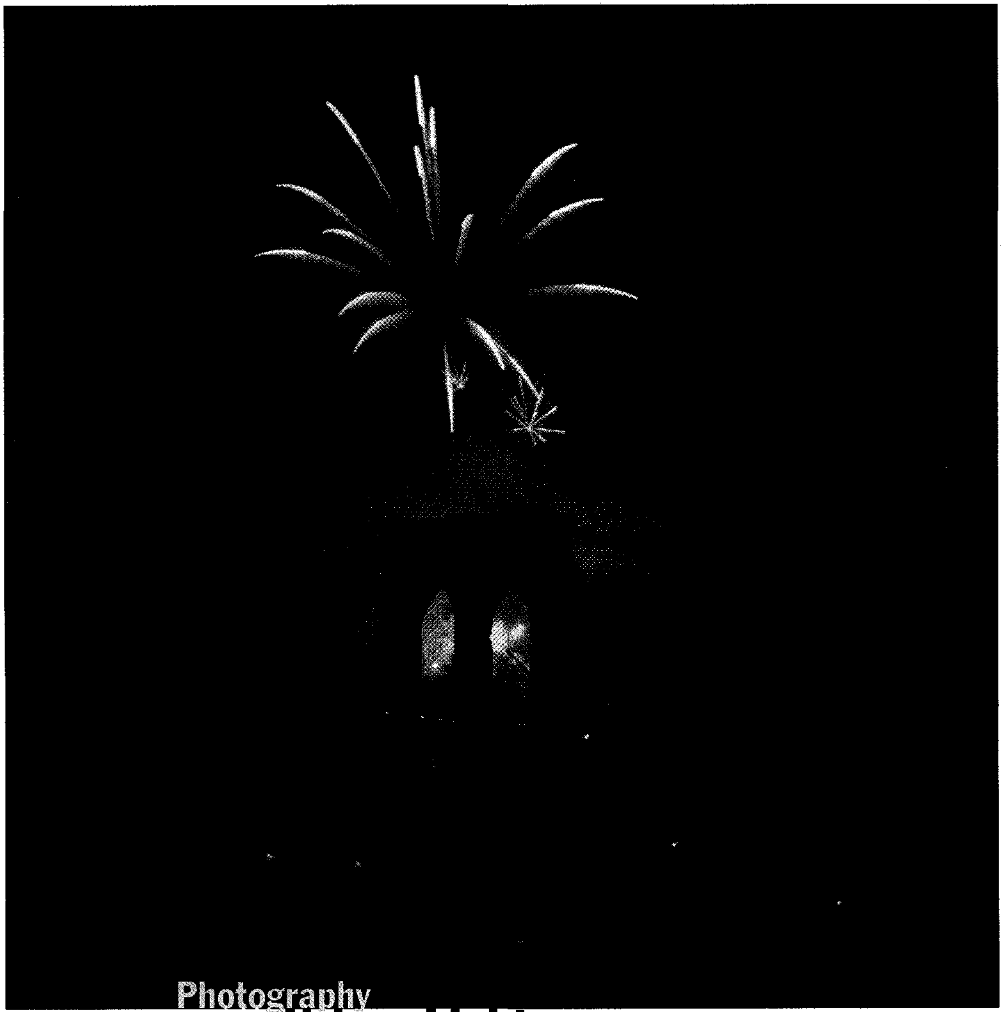
Symphony Space— 2/20: *An Andalusian Dog* (1929) and *Rocco and His Brothers* (1960). 2537 Broadway (864-5400); $7.

Movie Listings Online

***New York* Magazine Online (on CompuServe) now offers expanded movie listings, covering more than 250 theaters throughout New York City, Long Island, Westchester, northern New Jersey, and southern Connecticut. These listings, which are updated daily, also contain show times for all movies. To subscribe, call 1-800-305-3280. If you're already on CompuServe, you can find us at *go* NYMAG.**

art

Clocktower...New Schnabels...Bruce Cratsley



Photography

Urban Light

For the past twenty years, Bruce Cratsley has been aiming his lens at New York with an eye for the poetic, enigmatic snatches of urban life that are all too fleeting. At Yancey Richardson Gallery, 560 Broadway; through March 23.

Openings

Those who'd like a serious overview of the offerings of art galleries, and not just New York City's but from all over the United States, should treat themselves to at least a few hours at **The Art Show,** which is sponsored by the Art Dealers Association of America. This year's event takes place from February 22 to 26 at the Seventh Regiment Armory, Park Avenue at 67th Street; hours are Thurs. and Fri. 12–8, Sat. and Sun. 12–7, and Mon. 12–6. Admission is $10 per person; the proceeds benefit the Henry Street Settlement.

Galleries

Solos

Madison Avenue and Vicinity

Pierre Bonnard—Watercolors and drawings ranging in date from 1891 to 1945, including, among other works, studies for commercial posters, designs for four folding screens, designs for sheet covers for the music of his brother-in-law, and a project for an illustrated alphabet for children; through 3/23. Wildenstein, 19 E. 64th St. (517-4715).

András Böröcz—Sculptures of elongated figures carved from pencils; through 3/9. Baumgold, 128 E. 72nd St. (861-7338).

Richmond Burton—Nine new oil paintings and a group of drawings and prints in which the artist's allover shapes have a greater variety of scale than in previous works; through 3/2. Marks, 1018 Madison Ave. (861-9455).

Cleve Gray—Seven new abstract paintings inspired by the final play of Aeschylus's trilogy *The Oresteia;* through 3/2. Berry-Hill, 11 E. 70th St. (744-2300).

Sidney Goodman—Recent figurative paintings and drawings by this artist whose work is the subject of a retrospective exhibition at the Philadelphia Museum of Art through March 30; through 3/2. Terry Dintenfass in Association with Salander-O'Reilly, 20 E. 79th St. (879-6606).

Adolph Gottlieb—Abstract paintings from his "Burst" and "Imaginary Landscape" series that were executed between 1956 and 1964; through 3/9. Knoedler, 19 E. 70th St. (794-0550).

Rolf Julius/Hans Otte—A collaborative sound installation by these two German artists that was curated by Wulf Herzogenrath, director of Bremen's Kunsthalle; through 3/30. Goethe House, 1014 Fifth Ave. (439-8700); Tues. and Thurs. 10–7, Wed. and Fri. 10–5, Sat. 12–5.

John Lees—New paintings from which the images of a pond, a saxophone, a mountain, and a figure emerge, plus related drawings and sketchbooks; through 3/23. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Reuben Nakian—A survey of the artist's works from 1915 to 1985, including his 1915 conte crayon drawings, terracottas of the fifties and sixties, and the bronzes of the seventies amd eighties; through 3/9. Kouros, 23 E. 73rd St. (288-5888).

57th Street Area

Carol K. Brown—A group of the artist's "Skins" sculptures—large oceanic forms in patinaed aluminum—and a series of cast-bronze wall reliefs wrapped in rubber frames; through 3/9. Haime, 41 E. 57th St. (888-3550).

Gretna Campbell—Paintings of Aix-en-Provence and Cranberry Island, Maine, from the early seventies through the early eighties; through 3/2. De Nagy, 41 E. 57th St. (421-3780).

Giorgio Cavallon—The artist's subtle, abstract paintings from the fifties, in which his characteristic oranges and reds are obscured by veils of white; through 3/9. McCoy, 41 E. 57th St. (319-1996).

Vija Celmins—Night-sky paintings and drawings from 1994 to 1996; through 4/5. McKee, 745 Fifth Ave. (688-5951).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photograph by Bruce Cratsley.

Mark Dagley—Paintings of multicolored geometric configurations; through 3/19. McGrath, 20 W. 57th St. (956-3366).

Dorothy Dehner—Drawings, prints, and sculpture from the forties through the early nineties; through 3/16. Kraushaar, 724 Fifth Ave. (307-5730).

Lois Dodd—The artist's recent paintings are a continuation of a series of studies and studio paintings based on observations of moonlit woods, rural landscapes, and headlight-illuminated roads and roadsides; through 3/2. Fischbach, 24 W. 57th St. (759-2345).

Jean Dubuffet—Paintings, drawings, and sculpture from the fifties, including examples of his butterfly and leaf collages; 2/22–3/23. PaceWildenstein, 32 E. 57th St. (421-3292).

Andrew Masullo—Pop-ish, thick-surfaced paintings of bars, stripes, lozenges, heraldic shields, and other geometric and emblematic shapes; 2/22–3/30. Emmerich, 41 E. 57th St. (752-0124).

Milton Resnick/Jean-Michel Basquiat—Recent paintings/Drawings from the artist's estate. Through 3/9. Miller, 41 E. 57th St. (980-5454).

Steve Wheeler—An exhibition that pairs the late artist's library of rare and out-of-prints books with his paintings—colorful, puzzlelike works that drew on, among other sources, Cubism, ethnographic art, and the paintings of Paul Klee; through 3/16. Snyder, 20 W. 57th St. (262-1160).

SoHo and TriBeCa

Matthew Antezzo—Paintings and drawings that focus on the student protest–Vietnam War era and explore the ways in which social and political conditions influence artistic production; through 3/16. Basilico, 26 Wooster St. (966-1831).

Massimo Antonacci—Geometric works constructed from glass and tar; through 3/9. Weber, 142 Greene St. (966-6115).

Dan Asher—Figure drawings and related clay sculptures; 2/22–3/30. Inglett, 100 Wooster St. (343-0573).

Louise Belcourt—New abstract paintings; 2/24–3/23. Sundvik, 26 Grand St. (226-6361).

Paul Bowen—Sculptures constructed from wood planks and pieces of fish boxes that are found by the artist on the beaches of Cape Cod; through 3/9. Shainman, 560 Broadway (966-3866).

Lisa Bradley—Recent abstract paintings; through 3/12. Donohue, 560 Broadway (226-1111).

Margaret Curtis/Jeffrey Hoone—Paintings whose molded, decorative surfaces comment on the femininization of the decorative/Photographs of objects, such as a slip or a watch, that are named for and described by their form, function, or use. Through 3/16. P.P.O.W., 532 Broadway (941-8642).

Carl D'Alvia/Judith Eisler—Sculpture/New paintings. Through 3/16. Wittels, 580 Broadway (219-2211).

Peter Drake/Tom Butter—Recent figurative paintings/Sculptures whose kinetic elements emphasize the process of metamorphosis. Through 3/16. Marcus, 578 Broadway (226-3200).

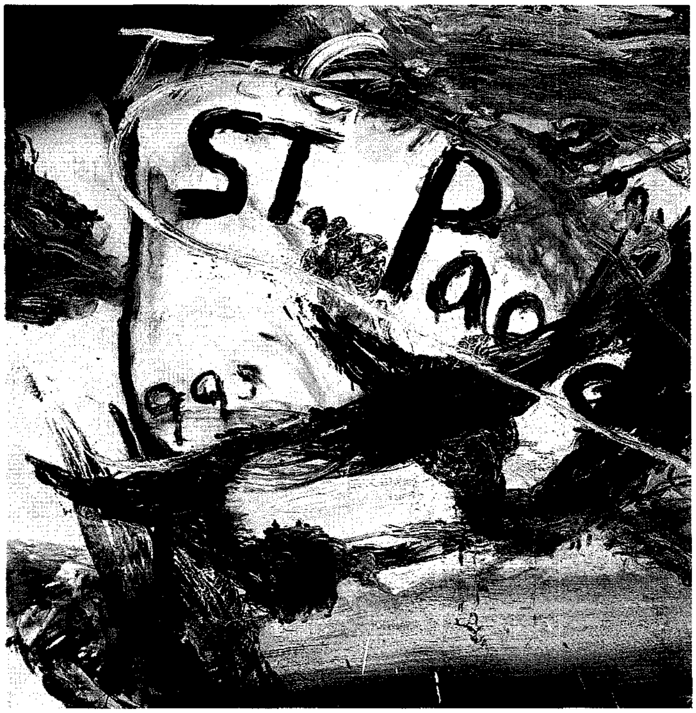
Peter Dreher—More than 200 small paintings, each of which depicts a simple glass of water, from an ongoing series the German artist began in 1974; 2/22–3/16. Knowlton, 568 Broadway (966-2625).

Chris Finley/David McIntosh—A large-scale assemblage made from domestic objects of the contemporary American home—Tupperware containers, carved pencils, shower curtains, and the like—that "unfolds" into eleven separate works or structural units/Abstract paintings by an artist who lives in Taos, New Mexico. Through 3/9. Tilton, 49 Greene St. (941-1775).

Michael Goldberg—Four new large-scale abstract paintings that are predominantly black and white and have a gritty, urban air about them, and three small canvases whose delicately detailed tangles of color and gesture were inspired by early jazz-piano compositions; through 3/16. Lennon, Weinberg, 560 Broadway (941-0012).

Leon Golub—New paintings from the series "Snake Eyes" and paintings from the series "Sphinx & Other Enigmas" that were made between 1952 and 1956; 2/24–3/30. Feldman, 31 Mercer St. (226-3232).

Robert Grosvenor—A selection of the sculptor's drawings from 1969 to 1994, in pencil, colored pen, and masking tape and strips of metal on paper; through 3/23. Markey, 55 Vandam St. (627-4446).



On View **Recent filmmaking (and singing) forays aside, the ambitious Julian Schnabel is, first and foremost, a painter, and a gratifyingly painterly one at that. His latest monumentally scaled works on canvas and tarpaulin can be seen at PaceWildenstein, which is showing a series titled "The Conversion of St. Paolo Malfi," and at Sperone Westwater. At 142 Greene Street; through March 23.**

Paul Ramirez Jonas/Ricci Albenda—Sculptures in which small objects encased in bottlelike glass vacuums move when exposed to light/Seven paintings that appear to be identical but in fact represent a variety of optical distortions. Through 3/9. Postmasters, 80 Greene St. (941-5711).

Dennis Kardon—Recent figurative paintings; through 3/30. Anderson, 476 Broome St. (431-8547).

Alex Katz—A show that pairs two of the artist's recent, large-scale landscapes of Maine with his small 1959 painting, *Provincetown*; through 3/16. Blum, 99 Wooster St. (343-0441).

Edward Kienholz and Nancy Reddin Kienholz—A survey of works created at the Los Angeles–based artists' workshop, Gemini G.E.L., first solely by Kienholz and then later in collaboration with his wife, Nancy Reddin Kienholz; through 3/30. Gemini G.E.L. at Joni Moisant Weyl, 375 W. Broadway (219-1446).

Lani Maestro—Three installations that question preconceived notions about immigration, exile, origin, and identity, by an artist who lives in Montreal; through 4/13. Art in General, 79 Walker St. (219-0473).

Gina Manola—Works that consist of family photographs transferred onto sheets of plastic stretched over wood supports; through 3/16. Martz, 580 Broadway (334-3348).

Leonard Nelson—A retrospective of prints by this abstractionist (1912–1993) who showed his work at Betty Parsons Gallery and at Peggy Guggenheim's gallery, Art of This Century; through 3/2. Teller, 568 Broadway (941-7335).

Julian Schnabel—Recent large-scale paintings in a series titled "The Conversion of St. Paolo Malfi" that were painted in memory of Paolo Malfi, an Italian artist and friend of the artist's who was tragically killed in Rome in 1995; through 3/23. PaceWildenstein, 142 Greene St. (431-9224), and Sperone Westwater, 142 Greene St. (431-3685).

Peter Voulkos/Darren Waterston—Recent wood-fired ceramic works in the artist's signature "plate" and "stack" forms/Atmospheric landscape paintings that depict nature between twilight and night; 2/24–3/23. Cowles, 415 W. Broadway (925-3500).

Daniel Weiner/Robert Melee—Biomorphic polychromed sculptures that hang from the ceiling/An installation inspired by haunting childhood memories; 2/24–3/30. Bravin Post Lee, 80 Mercer St. (966-2676).

Kevin Wixted—Paintings whose abstract renderings of invented space make reference to architectural forms; through 3/23. Beitzel, 102 Prince St. (219-2863).

Betty Woodman—New ceramic works, including a series of wall pieces titled "Balustrade Vases" that combine window motifs, architectural details, and vases, as well as a 23-foot-by-3-foot wainscotting inspired by Egyptian wall painting, and a selection of drawings; 2/24–3/23. Protetch, 560 Broadway (966-5454).

Robert Yasuda—New multi-panel minimal paintings; through 3/9. Harris, 524 Broadway (941-9895).

Other

Daniele Galliano—Photo-Realist-style paintings that depict people at their most debauched moments; through 3/13. Nosei, 530 W. 22nd St. (741-8695), Wed.–Sun. 11–6.

Roni Horn—Five new installations that utilize a wide range of materials and media, among them gold, rubber, plastic, and photography; through 4/14. Marks, 522 W. 22nd St. (861-9455), Thurs.–Sun. 12–6.

Jutta Koether—New works on paper; through 3/10. Hearn, 530 W. 22nd St. (727-7366), Wed.–Sun. 11–6.

Randy Walz/David Storey—Large-scale paintings whose colors and bold, abstract shapes are inspired by the artist's trips to Mexico and the Southwest/In his first solo show of drawing, the artist takes a wry look at some of the pillars of modernism, among them Wifredo Lam, Picasso, and Miro; 2/22–3/24. Morris Healy, 530 W. 22nd St. (243-3753).

Group Shows

Madison Avenue and Vicinity

Cadé—1045 Madison Ave. (734-3670). Works from the fifties by Roger Bissiere, Jean Dubuffet, Hans Hartung, Serge Poliakoff, Nicolas de Staël, and other European artists; through 3/16.

Gagosian—980 Madison Ave. (744-2313). "The Human Body in Contemporary American Sculpture," with sculptures by twenty artists, among them Louise Bourgeois, Chris Burden, Joseph Cornell, Eric Fischl, Robert Gober, Jeff Koons, Bruce Nauman, Charles Ray, and Kiki Smith; through 3/2.

Hunter College—68th St. and Lexington Ave. (772-4991). "Handmade Readymades," an exhibition of works by artists who reverse the practice of exhibiting mass-produced objects as art, including works by Richard Artschwager, Peter Fischli & David Weiss, Robert Gober, Haim Steinbach, Rachel Whiteread, and others; through 3/16.

Sculpture Center—167 E. 69th St. (879-3500). Sculptures that share a common interest in personhood and in the human body as a metaphor, by Binda Colebrook, Matt Freedman, and Gail Goldsmith; through 3/12.

Photograph courtesy of PaceWildenstein.

Ubu—16 E. 78th St. (794-4444). Objects, collages, assemblages, paintings, prints, and photographs that use the gun as a central image and/or theme, by Berenice Abbott, Arman, Jonathan Borofsky, Al Hansen, Robert Mapplethorpe, Tom Sachs, Andy Warhol, and others; through 3/9.

57th Street Area

Associated American Artists—20 W. 57th St. (399-5510). Paintings that take a nontraditional approach to the still-life genre, by Patricia Bellan-Gillen, Phyllis Bramson, Patrick LoCicero, and Liliana Porter; through 3/16.

Baron/Boisanté—50 W. 57th St. (581-9191). Works that incorporate animal imagery by Curtis Anderson, Donald Baechler, Joseph Beuys, Michael Byron, Ingrid Dinter, Malcolm Morley, Pablo Picasso, and others; through 3/23.

D C Moore—724 Fifth Ave. (247-2111). Works on paper by European artists, among them Max Beckmann, Raoul Dufy, George Grosz, Henri Matisse, and Giorgio Morandi; through 3/16.

Marlborough—40 W. 57th St. (541-4900). Works on paper made between 1943 and 1995 by 29 artists, among them Frank Auerbach, Lucian Freud, Red Grooms, Jasper Johns, Ellsworth Kelly, Catherine Murphy, Ed Ruscha, and Terry Winters; through 3/9.

Rosenfeld—24 W. 57th St. (247-0082). This gallery's third survey of twentieth-century African-American art includes works by Charles Alston, Beauford Delaney, Augusta Savage, Bob Thompson, Hale Woodruff, and others; through 4/6.

Spanierman—45 E. 58th St. (832-0208). "In Praise of Women: Images of Leisure and Independence in American Art, 1860–1940," with paintings, watercolors, and drawings by Mary Cassatt, William Merritt Chase, William Glackens, Winslow Homer, Maurice Prendergast, and others; through 3/30.

SoHo and TriBeCa

Artists Space—38 Greene St. (226-3970). "Unnaturally Yours," with works that use the natural elements (air, earth, fire, and water) as a point of departure, by Alejandro Berlin, Nicole Carstens, Daniel O. Georges, Wendy Lewis, Ben Jones, and Peter Whitney, selected by Willie Cole; "Exhibit A: Design/Writing/Research," a design installation by J. Abbott Miller and Design/Writing/Research; through 3/16.

Bonakdar—130 Prince St. (925-8035). "Multiple Pleasure," with works by Angela Bulloch, Meg Cranston, Jessica Daimond, Mike Kelley, Sol LeWitt, Jason Rhoades, Lawrence Weiner, and others; through 3/16.

Clocktower—108 Leonard St. (233-1096); Thurs. and Fri. 4–10, Sat. and Sun. 1–7. "Model Home," an exhibit that explores issues of style, taste, design, and aesthetics in the domestic environment, with works in various media by more than 60 artists, among them Angela Bulloch, Sarah Charlesworth, Robert Gober, Frank Moore, Elaine Reichek, Haim Steinbach, and Lawrence Weiner; through 3/31.

Eighth Floor—473 Broadway (718-387-2714). An invitational exhibition of valentines by 40 contemporary artists and a wall installation of mailed "artist-valentines" in memory of the late Ray Johnson, the foremost figure of mail art; through 2/24.

Exit Art/The First World—548 Broadway (966-7745). Curated by Brian Wallis, "Counterculture: Alternative Information From the Underground Press to the Internet" examines the role of the alternative media in fostering social, cultural, and political change in America from 1965 to the present; through 4/13.

Stellweg—87 E. Houston St. (431-5556). Works that are born out of obsession with method by Robert Adams, Chakaia Booker, Agnes Denes, Maria Elena Gonzalez, Mr. Imagination, and others; through 3/30.

Thread Waxing Space—476 Broadway (966-9520). Three installations by Dawn Dedeaux, a New Orleans-based artist who explores the origins of man's violent behavior; a two-person show of paintings by Douglas Argue and Brett Cook-Dizney; through 3/16.

Other

Baruch College—135 E. 22nd St. (387-1006), Mon., Tues., Wed., Fri. 12–5, Thurs. 12–7. "The Dial Family: A Celebration of African-American Self-Taught Artists From the Collection of Ronald and June Shelp" features works by the self-taught Alabama artist Thornton Dial; his brother, Arthur; his sons, Richard and Thornton Jr.; and a cousin, Ronald Lockett; through 3/14.

Columbia University—Miriam and Ira D. Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288); Wed.–Sat. 1–5. "Building the Collective: Soviet Graphic Design, 1917–1937, Selections From the Collection of Merrill C. Berman" features more than 100 posters by such artists as Gustav Klutsis, El Lissitzky, and Alexander Rodchenko; through 3/30.

St. Marks Position—20 St. Marks Place (475-1644). The gallery's inaugural exhibition features new installations by Sol LeWitt, Lisa Hein, and Elana Herzog; through 4/6.

Photography

Robert Adams—Recent photographs that depict the shore where the Columbia River meets the Pacific Ocean; through 3/23. Greenberg, 120 Wooster St. (334-0010).

Miles Coolidge—Large color photographs of the interiors of garages attached to single-family homes in Los Angeles; through 3/16. Kaplan, 580 Broadway (226-6131).

Bruce Cratsley—A retrospective of work from 1976 through 1995, including portraits of friends and images of tabletop arrangements of curious objects, mannequins in street windows, museum interiors, and Gay Parade participants in drag; through 3/23. Richardson, 560 Broadway (343-0839).

Janine Gordon—Black-and-white photographs of members of a gang in Williamsburg, Brooklyn, that were taken over a period of eighteen months; through 3/9. Gibson, 568 Broadway (925-1197).

Craigie Horsfield—Large-scale photographs taken in Barcelona over the past two years that focus on particular faces, bodies, streets, and buildings; through 3/16. Gladstone, 99 Greene St. (431-3334).

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Fazal Sheikh: A Sense of Common Ground." Portraits of refugees from Sudan, Ethiopia, Somalia, Rwanda, and Mozambique living in the African camps; "Highlights from the ICP Permanent Collection: One Hundred Years of Documentary Photography and Photojournalism"; through 3/31.

ICP Midtown—1133 Sixth Ave. (860-1783); Tues. 11–8, Wed.–Sun. 11–6. "Intimate Nature: Ansel Adams and the Close View." Photographs that depict the minute, specific aspects of nature; through 3/22. . . . "Country Beside Itself: Lars Tunbjörk." Photographs of Swedes enjoying leisure time; through 3/22.

Bill Jacobson—Black-and-white images of landscapes and figures that continue his themes of desire, elusiveness, and loss; through 3/23. Saul, 560 Broadway (431-0747).

Tim Maul—A new series of Cibachrome photographs that document the interior of the National Library of Ireland in Dublin; through 3/16. Senior, 375 W. Broadway (941-0960).

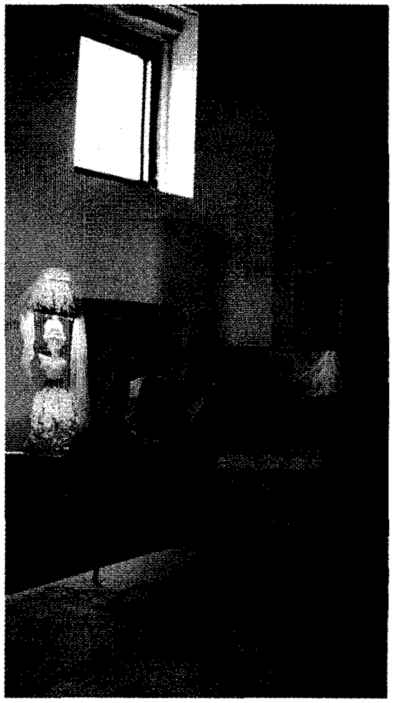
New York Transit Museum—Photographs documenting the last days of the Third Avenue El, by Ann Shanks; through 3/24. 130 Livingston St., Brooklyn (718-330-5839); Tues., Thurs., Fri. 10–4, Wed. 10–6, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Thomas Ruff—The artist's series of midsized *Andere Portrats*, straight-on headshots of men and women that were pirated from his own *Portrait* series and re-photographed, and a group of stereoscopic images; through 3/9. 303, 89 Greene St. (966-5605).

Installation Open House

Ever since visiting the Clocktower Gallery in the late seventies, I've fantasized about that wonderfully eccentric, two-story "penthouse" as if it were mine. True, the entrance on Leonard Street would be daunting to friends visiting at night, never mind the weekend sign-in and -out process, the elevator ride to the twelfth floor, and the lonely walk up to the thirteenth. But the thrill of having one's own clocktower (and clock) at the top of a spiraling metal staircase would more than compensate for those niggling inconveniences.

That fantasy vision has been realized—not by me but by the organizers of "Model Home," the Clocktower Gallery's new exhibition and its first in nearly two years. The eclectic "home" created by the 60-odd contributing artists is a pastiche of things I might have chosen for myself, from the monastic wood furniture by Richard Nonas to the colorful cotton-covered foam mats by Jorge Pardo, the cockroach-motif fabric by Laurinda Spear, and the video library assembled by Karen Kilimnick (including *Rosemary's Baby, The Tenant,* and other scary movies). I'd personally prefer Vivaldi to Elliott Sharp's *Distressed Vivaldi,* and something dumber to read than the selection of books offered by art critic Arthur Danto, but why quibble? I'm only a guest. (108 Leonard Street; through March 31.) Edith Newhall



Leeanne Schmidt—Images of nude men and women submerged in moving water; through 3/23. 292, 120 Wooster St. (431-0292).

Bianca Sforni—"Oyster Portraits," a series of black-and-white platinum prints made in 1993 that depict close-ups views of oysters, and a more recent series of color carbon prints that show the effects of changing light; through 3/9. Kasmin, 74 Grand St. (219-3219).

Swiss Institute—495 Broadway (925-2035). Works by seven contemporary Swiss photographers; through 3/30.

Museums

Alternative Museum—"Mei-Ling Hom: Offering." A mixed-media installation that reflects on the ancient Chinese ritual of grave sweeping, which is part of Chinese ancestor worship; through 4/6. . . . "Saiman Li: Photography." Self-portraits inscribed with digitally manipulated text and graphics appropriated from immigration and other identification documents; through 4/6. 594 Broadway (226-2158), Tues.—Sat. 11–6; $3 donation suggested.

American Craft Museum—"White House Collection of American Crafts." Works by 78 American artists working in the craft media of clay, fiber, glass, metal, and wood; through 3/3. . . . "Craft in the Machine Age 1920–1945." A retrospective of crafts made between the World Wars; through 3/3. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Amber: Window to the Past." A history of amber in fossil specimens and decorative objects; through 9/2. . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $6 suggested contribution, $4 students and seniors, $3 children.

Asia Society—"Points of View: Selections From the Permanent Collection"; through 5/5. 725 Park Ave. (288-6400); Tues.–Sat. 11–6 (Thurs. 6-8 free), Sun. 12-5; $3; $1 seniors and students.

Brooklyn Museum—"Alone in a Crowd: Prints of the 1930s–1940s by African-American Artists From the Collection of Reba and Dave Williams"; 2/23–4/21. . . . "Early Renaissance Paintings From the Brooklyn Museum." The museum's own collection of thirteenth- and fourteenth-century Italian panel paintings; through 8/31. . . . "Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. . . . "Elsa Schiaparelli: Surrealism in Fashion From the Brooklyn Museum"; through 3/24. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Dahesh Museum—"Cupids: Flights of Fancy, Love, and Mischief." Images of Cupid in nineteenth-century paintings, sculpture, drawings, and prints by Friedrich Bouterwerk, Joseph Guichard, Fèlix Lucas, Henry Picou, and others; through 6/8. 601 Fifth Ave. (759-0606); Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; through 6/23. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23 . . . . "Komar and Melamid: The Most Wanted Painting on the Web"; through 6/23. . . . "Gerhard Richter: Atlas"; through 6/23. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"Leandro Katz: Two Projects/A Decade." Two photographic installation works by the writer, filmmaker, and visual artist; through 5/5. . . . "Portrait: A Site-Specific installation by Carla Preiss"; through 4/7. . . . "Recent Acquisitions: Works From the Permanent Collection"; through 5/6. . . . "Historia de la Isla: Graphic Works by Puerto Rican Artists, 1968–1980"; through 4/7. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Abstraction in the Twentieth Century: Total Risk, Freedom, Discipline." The history of abstraction, from paintings made as early as 1912 by Mondrian, Kandinsky, and Malevich, to works made by Frank Stella and Richard Long specifically for this exhibition; through 5/12. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Japan Society—"Rainbows and Shimmering Bridges: Contemporary Japanese Lacquerware"; through 4/7. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested contribution.

Metropolitan Museum of Art—"Fabergé in America." All of the 400 objects in this exhibition were collected by Americans, including 15 of the 44 extant Imperial Easter Eggs commissioned by the last Russian czars; through 4/28. . . . "Poussin: Works on Paper, Drawings From the Collection of Her Majesty Queen Elizabeth II"; through 3/31. . . . "French Seventeenth-Century Drawings in the Metropolitan Museum of Art"; through 3/31. . . . "Klee in Munich." One in a series of continuing installations from the Berggruen Klee Collection, which was a gift to the museum in 1984, this exhibit traces the artist's stylistic development during his most formative period; through 6/30. . . . "Pergamon: The Telephos Frieze From the Great Altar." Forty marble sculptures from the Pergamon Museum in Berlin that once decorated the Great Altar of Pergamon in the citadel of Pergamon in northwest Asia Minor; through 4/14. . . . "Haute Couture"; through 3/30. . . . "Textiles of Late Antiquity"; through 4/30. . . . "American Schoolgirl Needlework." Eighteenth- and nineteenth-century needlework pictures and samplers from the museum's collection; through 2/18. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30–4:45 (closes at 5:15 bet. April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10:3440–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"Expressions of Trust: Recent Gifts to the Museum of American Folk Art"; through 2/25. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Brancusi: Selected Masterworks from the Musée National d'Art Moderne and the Museum of Modern Art, New York"; through 4/23. . . . "Roy DeCarava." A survey of the photographer's works, from his pictures of everyday life in Harlem, through the civil-rights protests of the early sixties, to his recent lyrical studies of nature; through 5/7. . . . "Projects: Oliver Herring/Leonilson." Ethereal, elegiac knitted and embroidered works that commemorate loss and mortality in the era of AIDS by Herring, an artist who lives in New York, and Leonilsen, a Brazilian artist who died of AIDS in 1993; through 3/12. . . . "Sol LeWitt Prints 1970–1995." More than 200 of the artist's prints, ranging from his early, austere screenprints to the baroque, undulating woodcuts of 1995; through 5/7. . . . "Michael Schmidt: U-NI-TY." Black-and-white photographs by the German photographer that are a meditation on national identity and history; through 3/26. . . . "Lilly Reich: Designer and Architect." Drawings and documentary photographs of exhibition installations and furniture and product designs by the influential German architect and designer (1885–1947); through 5/7. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"The Talk of the Town: Rea Irvin of *The New Yorker*." Original covers, drawings, and cartoons by *The New Yorker's* first art director, from the museum's own collection; through 5/5. . . ."Growing Up in New York: The Photography of Arthur Leipzig." Photographs of New York City and its street life taken during the forties and fifties; through 3/31. . . . "Cookie's Harlem." A celebration of the life and times of the legendary dance master Charles "Cookie" Cook; through 2/25. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"The Figure in American Sculpture: A Question of Modernity." Organized by the Los Angeles County Museum of Art, this exhibition explores the basic concepts of early twentieth-century modernism through the works of eighty figurative sculptors, among them Alexander Calder, José de Creeft, Harriet Frishmuth, Malvina Hoffman, Paul Manship, and Isamu Noguchi; through 5/5. 1083 Fifth Ave. (369-4880); Tues.–Sat. 11: 30–5:30 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

New Museum of Contemporary Art—"A Labor of Love." Works by more than 40 contemporary artists who use handmade folk- or craft-oriented processes to create their work; through 4/14. 583 Broadway (219-1222); Wed., Thurs., Fri., Sat. 12–8 (6–8 free), Sun. 12–6; $4, $3 artists, students, and seniors.

New York Public Library—"The Hand of the Poet: Original Manuscripts by 100 Masters." This exhibit of original manuscripts from the Berg Collection's holdings includes such treasures as the typescript of T. S. Eliot's *The Waste Land* with handwritten corrections by Ezra Pound; through 4/27. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"New York Then and Now: The Upper West Side." Vintage photographs of New York's Upper West Side from the Society's permanent collection; through 5/19. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"The Art of the Brontës: Drawings and Manuscripts." Drawings and manuscripts by Charlotte, Anne, Emily, and Branwell Brontë; through 4/14. . . . "A Great Heritage: Renaissance and Baroque Drawings from Chatsworth"; through 4/21. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

South Street Seaport Museum—"Sacred Waters." More than 40 works by contemporary Outsider artists, among them Thorton Dial, Sr., Sam Doyle, Sister Gertrude Morgan, Elijah Pierce, and Alfred Wallis; through 5/1. 207 Front St. (748-8600); Wed.–Mon. 10–5 (closed Tues.); $6, $5 seniors, $4 students, $3 children.

Studio Museum in Harlem—"Explorations in the City of Light: African-American Artists in Paris, 1945–1965"; through 6/2. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Altered and Irrational." An exhibit of works from the museum's permanent collection that examines artists' use of nontraditional materials, altered forms, and unusual processes; through 3/3. . . . "Collection in Context—Joseph Cornell: Cosmic Travels"; through 3/10. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Matthew McCaslin: Harnessing Nature"; through 3/29. Park Ave. at 42nd St. (878-2550); Mon.–Fri. 11–6 (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 2/22 at 10: "Contemporary Art." On view from 2/17.

Christie's East—219 E. 67th St. (546-1000). 2/21 at 1: "Books and Autographs." On view from 2/16.

Sotheby's—York Ave. at 72nd St. (606-7000). 2/21 at 10:15 and 2: "Watches." On view from 2/16. 2/22 at 10:15 and 2: "Clocks." On view from 2/16. 2/23 at 10:15 and 2: "Contemporary Mixed Media." On view from 2/17. 2/24 at 10:15 and 2: "Disney." On view from 2/17.

in concert

Hindemith...Bernstein's Songs...Misha Dichter

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

Tuesday, February 20

Golub-Kaplan-Carr Trio—Performs an all-Czech program. *Alice Tully Hall, Lincoln Center (721-6500), at 7:30; $22–$30.*

Christòpheren Nomura, Baritone—The premiere of Dan Coleman's *The City and the Moon. 92nd St. Y, at Lexington Ave. (996-1100), at 8; $12–$15.*

Sylvie Zakarian, Percussionist—Performs works for marimba, vibraphone, and piano. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $10–$30.*

Mendelssohn String Quartet—Performs an all-Russian program. *Merkin Concert Hall, 129 W. 67th St. (721-6500), at 8; $16.*

Wednesday, February 21

Second Helpings—St. Luke's Chamber Ensemble performs works by von Webern, Ran, and Bennett. *Guggenheim Museum SoHo, corner of Spring St. and Broadway (840-7470), at 8; $15.*

Under the Influence—"Popular Culture and the Arts in 1920s Europe" with the Perspectives Ensemble. *St. Paul's Chapel, Broadway and 116th St. (854-1540), at 8; $10.*

Columbia University Orchestra—Performing works by Bizet, Bartók, and Shostakovich. *Miller Theater, Columbia University (854-7799), at 8; free.*

Menahem Pressler, Pianist—Performs works by Haydn, Chopin, and Schumann. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $9–$35.*

Christensen-Fredriksen Duo—Performs works by Sibelius, Brahms, and Nielson. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15.*

Today's Composers—New York premieres of Aaron Jay Kernis's *100 Greatest Dance Hits* and Richard Danielpour's *String Quartet No. 3. 92nd St. Y, at Lexington Ave. (996-1100), at 8; $15.*

Juilliard String Quartet—Performs works by Sessions, Wernick, and Dutilleux. *Juilliard Theater, Lincoln Center (769-7406), at 8; free, but tickets are required.*

Thursday, February 22

Bargemusic—Works by Schumann, Stravinsky, and Milhaud. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

New York Philharmonic—Performs Mahler's Sixth Symphony; Daniele Gatti, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$60.*

Friday, February 23

New York Philharmonic—See 2/22, at 2.

Juilliard String Quartet—Third performance in a Beethoven marathon. *Grace Rainey Rogers Auditorium, Metropolitan Museum of Art (570-3949), at 8; $20.*

Royal Concertgebouw Orchestra Amsterdam—With violinist Maxim Vengerov. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$70.*

Bartók Quartet—Performs an all-Bartók program. *Weill Recital Hall, Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $28.*

Saturday, February 24

Guarneri String Quartet—Performs works by Arriaga, Hindemith, and Ravel. *Grace Rainey Rogers Auditorium, Metropolitan Museum of Art (570-3949), at 8; $25.*

Misha Dichter, Pianist—Performs works by Beethoven, Brahms, and Liszt. *92nd St. Y, at Lexington Ave. (996-1100), at 8; $30.*

Royal Concertgebouw Orchestra Amsterdam—Performs works by Ravel and Stravinsky. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$70.*

New York Philharmonic—See 2/22.

Sunday, February 25

Songs of Leonard Bernstein—Favorites like "I Feel Pretty." *92nd St. Y, at Lexington Ave. (996-1100), at 2:30 and 8; $33–$38.*

Nobuko Imai, Violist—Hindemith works with soprano Lucy Shelton. *Miller Theater, Columbia University (854-7799), at 3; $15.*

Anne-Sophie Mutter, Violinist—Performs works by Debussy, Bartók, and Sarasate. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; $20–$40.*

American Composers Orchestra—Performs works by Brant, Ives, and Sessions. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $9–$40.*

New York Philharmonic Ensembles—Perform works by Haydn, Rex, and Szymanowski. *Merkin Concert Hall, 129 W. 67th St. (721-6500), at 3; $16.*

Bargemusic—See 2/22, at 4.

BachWorks—Performs Bach's choral compositions. *St. Paul's Evangelical Lutheran Church, 315 W. 22nd St., at 5; $15.*

André Watts, Pianist—Performs works by Chopin, Liszt, and Bach. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; $20–$40.*

Royal Concertgebouw Orchestra Amsterdam—Performs works by Hindemith, Weill, and Mussorgsky; Riccardo Chailly, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 8; $15–$70.*

Monday, February 26

Songs of Leonard Bernstein—See 2/25, at 2 and 8.

Stephen Hough, Pianist—Performing works by Lowell Lieberman, Schubert, and Scarlatti. *Walter Reade Theater, Lincoln Center (721-6500), at 7:30; $20.*

The Elkinas, Duo Pianists—Perform works by Taneyev, Prokofiev, and Chopin. *Merkin Concert Hall, 129 W. 67th St. (721-6500), at 8; $12.*

Opera

Metropolitan Opera—Puccini's *Madama Butterfly*, 2/20 at 8, 2/23 at 8; Mozart's *Così fan tutte*, 2/21 at 8, 2/24 at 1:30; Puccini's *Turandot*, 2/22 at 8; Verdi's *Aïda*, 2/24 at 8. *Metropolitan Opera, Lincoln Center (362-6000); $23–$175.*

Amato Opera—Donizetti's *Don Pasquale. Amato Opera Theater, 319 Bowery (228-8200); $18.*

Dance

Feld Ballets/NY—2/20–2/24 at 8, 2/25 at 4. Through 3/31. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

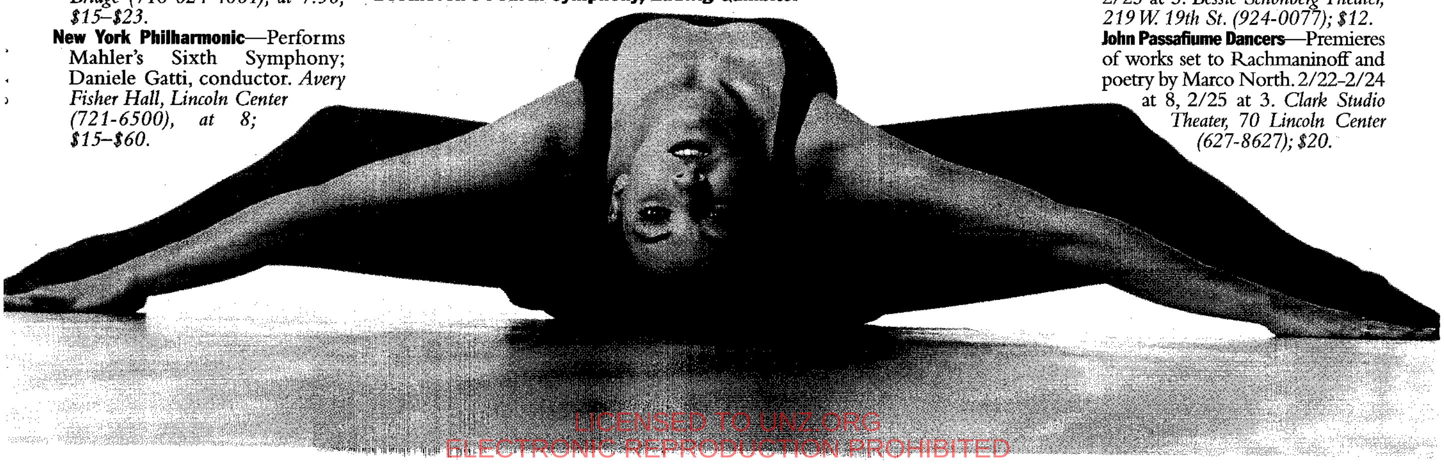
New York City Ballet—Final week. 2/20–2/24 at 8, 2/24 at 2, and 2/25 at 3. *New York State Theater, 20 Lincoln Center (870-5570); $22–$70.*

Lynn Shapiro—Performing *Jynxed* and *Charades*. 2/22–2/24 at 8, 2/25 at 3. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $12.*

John Passafiume Dancers—Premieres of works set to Rachmaninoff and poetry by Marco North. 2/22–2/24 at 8, 2/25 at 3. *Clark Studio Theater, 70 Lincoln Center (627-8627); $20.*

Opening Ballet 2000

Feld Ballets/NY returns to the Joyce Theater February 20 for a six-week season of discipline-expanding ballet works set to music from Steve Reich, Leon Redbone, and Maurice Ravel, plus Eliot Feld's witty contemporary take on Beethoven's Fourth Symphony, *Ludwig Gambits*.



theater

Creationism, *Redux*...Sondheim, A Capella

Broadway

Previews and Openings

Bus Stop—After a string of Broadway hits in the fifties including *Come Back, Little Sheba* and *The Dark at the Top of the Stairs,* William Inge saw his carefully drawn portraits of emotionally frustrated, often inarticulate Midwesterners fall out of fashion in the sixties, when they (literally) ceded the stage to flashier sorts of technical experiment. (Back then, playwrights like Lanford Wilson working the same vein of lyrical realism were commonly dismissed by hip theater types as "the Inge fringe.") It's a fate he didn't deserve. This play, one of his best, examines the secret dreams of a saloon singer and a cowboy thrown together in a cafe by a raging snowstorm. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opening 2/22 at 6:30. *Circle in the Square, 1633 Broadway (239-6200).*

Getting Away With Murder—The ads and press for this show take pains to emphasize that it *isn't* a musical—and for what other writer would it be considered necessary to point that out besides Stephen Sondheim? With John Rubenstein, Terrence Mann, and Christine Ebersole; directed by Jack O'Brien. $30–$55. Tues.– Sat. at 8, Wed. and Sat. at 2 , Sun. at 3. In previews for a 3/17 opening. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

In the Loneliness of the Cottonfields—$50. 2/23 at 7, 2/24, 27–29, 3/1–2 at 8. *Brooklyn Academy of Music Opera House, 30 Lafayette Ave., Brooklyn (307-4100).*

Inherit the Wind—$20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning previews 2/27 for a 3/18 opening; through 4/14. *Royale, 242 W. 45th St. (239-6280).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Christianne Tisdale plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$67.50. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $44.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVE-MAN). 1 hr. 40 mins.*

The Father—Written almost a century before *Who's Afraid of Virginia Woolf,* August Strindberg's 1887 tale of marital viciousness is modern theater's founding treatment of mind (and power) games between the sexes. Richard Nelson's new adaptation stars Frank Langella as the Captain. $50. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. Through 2/25. *Roundabout, 1530 Broadway (869-8400).*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Jeff Trachta ("The Bold and the Beautiful") as bad boy Danny Zuko and Joe Piscopo ("Saturday Night Live") as the deejay. $30–$67.50. Mon.-Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 1 and 6. Special Valentine's Day and Presidents Day performances 2/14 at 8, 2/19 at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

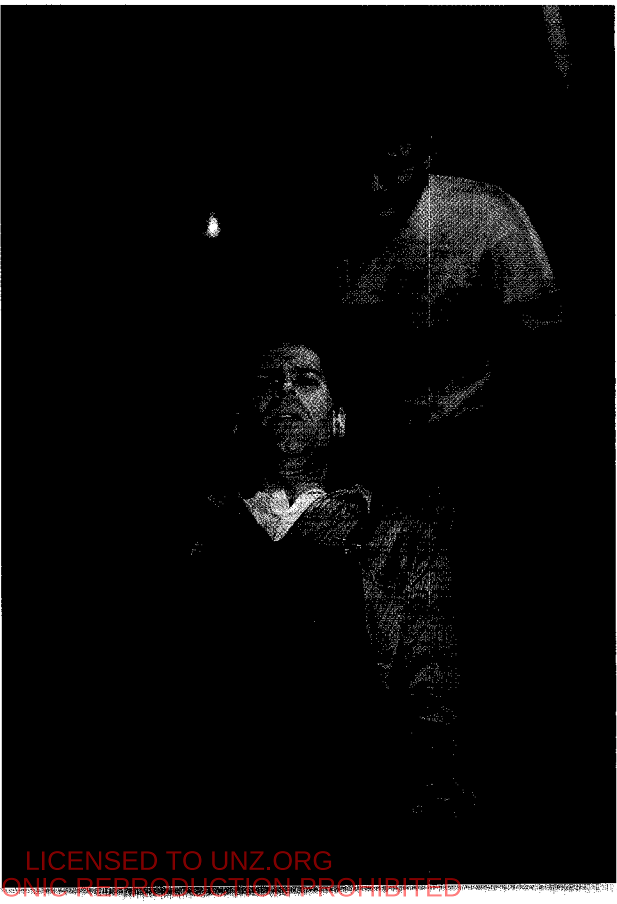
How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, aggressive young striver J. Pierrepont Finch (the role created by Robert Morse) rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. John Stamos (*Full House*) recently replaced Matthew Broderick in the starring role. $25–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

Preview
Cave Rave

Adam Guettel and Tina Landau's new musical, Floyd Collins, is taken from the real-life 1925 story of a farmer, trapped in a cavern, whose plight engenders the first modern media circus. At Playwrights Horizons.



Photograph by Joan Marcus.

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Zoe Caldwell as the great *monstre sacrée* herself. $32.50–$50. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Molly Sweeney—Brian Friel's story of a woman blind from birth who, owing to the efforts of an ambitious ophthalmologist (Jason Robards) and a Micawberish husband (Alfred Molina), regains partial vision after 40 years but—feeling that an essential dimension of her personality has been lost in the process—ultimately chooses to revert to sightlessness.

"You will be glad to see a play as fine as brian Friel's *Molly Sweeney;* you'll be thrilled to catch three performers making drama the way a marvelous chamber group plays, say, the Fauré trio; and you'll be telling your grandchildren that you saw, at the apex of this triangle, Catherine Byrne as Molly. Do not, I implore you, miss this play, miss this cast, miss Ms. Byrne's self-tamed tiger burning bright." (Simon; 1/22/95.) $45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. *Laura Pels Theater at the Roundabout, 1530 Broadway (869-8400).*

Moon Over Buffalo—In Ken (*Lend Me a Tenor*) Ludwig's new farce, Carol Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 1 hr. 50 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Pomp, Duck & Circumstance—An "entertainment-and-dining extravaganza" imported from Berlin and performed in Salon Zazou, a thirties-vintage circus tent; actors sing, dance, juggle, clown, and otherwise disport themselves as you're eating a gourmet meal. $95–$150, tax and gratuity included; beverages charged separately. Tues.–Thurs.: Opens at 6, dinner and performance at 7:30. Fri.–Sat.: Opens at 6:30, dinner and performance at 8. Sun: Opens at 5:30, dinner and performance at 7. There's also a Sunday brunch performance at 1 with a special price of $50 for children twelve and under. Through 3/31. *DeWitt Clinton Park, Eleventh Ave. at 53rd St. (307-4100).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $49.50–$67.50. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

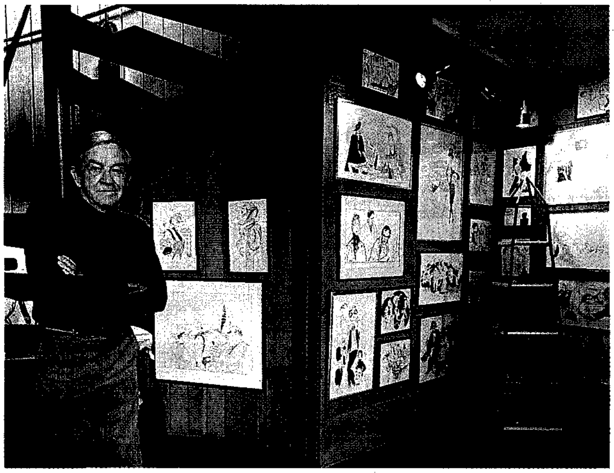
Sunset Boulevard—"Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest." (Simon; 8/7/95.) $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Preview

Survival of the Fittest

'We used *Inherit the Wind* as a parable: as a means to discuss the right to think, to learn, to teach," says playwright Jerome Lawrence. Since it opened on Broadway in 1955, there's been literally no time when Lawrence and late collaborator Robert E. Lee's fictionalized version of the Scopes trial—the 1925 court case pitting biblical against scientific accounts of creation—hasn't been playing *somewhere*. This week, it returns to Broadway for the first time in Tony Randall's National Actors Theatre revival at the Royale, with George C. Scott and Charles Durning in roles based on Clarence Darrow and William Jennings Bryan.



Ironically, *Inherit the Wind* is receiving its first Broadway revival at a time when the debate over creationism, originally used by the play's authors as a mere cover for registering outrage against the political depredations of Senator Joseph McCarthy, has (re)emerged as a compelling public issue in its own right. Following the defeat of their constitutional arguments by the Supreme Court in the early eighties, "creation-science" proponents have switched to a grass-roots approach, exerting political pressure on local city councils and school boards nationwide to teach evolution as a mere alternative theory to scriptural doctrine. The 81-year-old Lawrence regards that development as another chance to fight the good fight. "The opening stage directions of the play say: 'It might have been yesterday, it could be tomorrow,' " he observes. "The frightening thing is, it's today."

RANDALL SHORT

Off Broadway

Previews and Openings

Entertaining Mr. Sloane—The late Joe Orton's first produced play, in which he has a high old time *epatering* the middle-class English *bourgeoise* and their hypocritical (as far as Orton's concerned, anyway) attitudes of cloistered sexual morality. $25–$27; Quick Tix $15, students/seniors $10, high school students in grades 9-12 admitted on a "Pay What You Can" basis. Tues.–Sat. at 8, Sun. at 3, special Sat. matinee with post-performance discussion 2/24 at 3. Through 3/17. *Classic Stage Company, 136 E. 13th St. (677-4210).*

A Fair Country—The enduring subject of the young dramatist Jon Robin Baitz is a currently unfashionable one: the demands of what used to be called Conscience. His latest script, based on a childhood experience, examines the private and public agonies of a family of American diplomats assigned to a nowhere posting in South Africa, including a man whose status as husband and father is corroded by a series of vicious, petty compromises as his Cassandra-like wife quietly (and sometimes not so quietly) goes mad. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. No matinee 2/3, 7, 10; no performance 2/20. Special Sunday performances 2/4 and 11 at 7:30. Opening 2/19 at 6:45. *Mitzi E. Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

Floyd Collins—$40. Tues.–Sat. at 8, Sat.–Sun. at 3, Sun. at 7:30. In previews for a 3/3 opening at 7:30. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Forbidden Hollywood—Gerard Alessandrini, creator of the long-running, often updated *Forbidden Broadway*, has redirected his irreverently satirical gaze—best characterized as a wiseass smirk with a leavening dollop of genuine affection—from stage to silver screen. Getting the whole *Waterworld* thing into a smallish cabaret setting will be a challenge, of course, but we have no doubt he'll work out *something.* $25 in previews, $35 thereafter. Tues.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10:30, Sun. at 3. In previews for a 3/7 opening. *The Triad, 158 W. 72nd St. (799-4599).*

The Grey Zone—A new drama by Tim Blake Nelson about the *Sonderkommando*, the contingent of Jews at Auschwitz who complied with Nazi mandates in order to save their families. $15. Tues.–Sat. at 8, Sun. at 3. Through 2/24. *MCC Theater, 120 W. 28th St. (727-7765).*

Lion in the Streets—Canadian playwright Judith Thompson's take on the contemporary urban nightmare, as seen from the ghostly/posthumous perspective of a young murder victim. $20. Thurs.–Sun. at 8, with an added performance

Photograph by Steven A. Gunther.

2/21. Opening 2/23; through 3/17. *29th St. Repertory Theater, 212 W. 29th St. (465-0575).*

Overtime—In A.R. Gurney's comic sequel to *The Merchant of Venice,* the author of *Love Letters* and *The Dining Room* leaves his usual subject of dysfunctional northeastern Wasp gentility for something new: a comic fantasia that not only looks in on Shakespeare's Venetians just after the trial scene but transmutes them into a gumbo of contemporary, issue-driven ethnic characters including Jews, blacks, Latinos, and Irish-Americans. $30. Tues.-

and Sat. at 2:30, Sun. at 3. *Theatre Four, 424 W. 55th St. (239-6200).*

The Amazing Metrano: An Accidental Comedy—In 1989, while performing minor house repairs, comic actor Art Metrano (*Police Academy*) suffered a fall from a ladder that left him paralyzed and (according to the doctors) unlikely to walk again. His new one-man show tells the story of how a sense of humor helped him to beat the odds. $25–$35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. *Union Square Theatre, 100 E. 17th St. (505-0700).*

Preview

They Won't Dance. Don't Ask Them.

With collaborator George Furth, Stephen Sondheim, Broadway's prominent purveyor of sophisticated dissonances, has turned his attention to a nonmusical play in the comedy-thriller vein.

is at the Broadhurst Theatre, 235 West 44th Street (239-6200).

Sun at 7:30, Sat. and Sun. at 3. In previews for a 3/5 opening. *Manhattan Theatre Club at City Center, 131 W. 55th St. (581-1212).*

Scenes From An Execution—From Diego Rivera's left-leaning murals—ripped out of Rockefeller Center's lobby in the thirties by right-leaning Nelson himself—to Richard Serra's recent *Tilted Arc,* New Yorkers have a long history of experiencing firsthand the conflicts that arise when art begins to rub politics the wrong way. With the story of a fifteenth-century Venetian painter whose evocation of the Republic's warlike past enrages her Establishment patrons, British playwright Howard Barker takes up the issue in the second production of the recently formed Blue Light Theater Company. Previews begin Saturday. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. Opening 2/27. *Atlantic Theater, 336 W. 20th St. (239-6200).*

Sleep Deprivation Chamber—The Signature Theater Company's Adrienne Kennedy season continues with the world premiere of the playwright's latest script (written in collaboration with her son Adam), a story of upper-class backs coming into contact for the first time with the rougher edges of the criminal-justice system. $20. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 3/24. *Susan Stein Theater at the Public, 425 Lafayette St. (260-2400).*

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club early last year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories is currently a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan and Rita Moreno and Jerry Stiller replacing Barbara Barrie and Larry Keith. $40. Tues.–Sat. at 8, Wed.

Bed and Sofa—The creative team responsible for 1986's *Goblin Market*—Polly Pen and Andre Ernotte—is back on the scene, this time with a musical adaptation of Abram Room's 1926 cult film about the birth of the modern age in 1920s Moscow. "*Bed and Sofa* is somewhat unsure about what it is spoofing. Silent movies? The housing shortage and general chaos of the early days of Bolshevism? Finally, though, none of this matters, because the show makes up for its discursiveness by being fresh in both senses of the word. It's a cheeky farce that is as original as it is impudent." (Simon; 2/19/96.) $30. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3. Through 2/25. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Blue Window—Craig Lucas (*Prelude to a Kiss*) bends language into intricate counterpoint by following the inhabitants of five neighboring Manhattan apartments as they converge for a dinner party. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *Manhattan Theatre Club, 131 West 55th Street (581-1212).*

Chez GARBO—In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery recreation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the famous recluse's life. The Latino Theatre Collective's production is returning to the stage after a hiatus of several months following a successful run earlier this year. $20. Thurs.–Fri. at 8, Sat. at 7, Sun. at 3. *DUO Theatre, 62 E. 4th St. (598-4320).*

The Coyote Bleeds—A drama by Tony DiMurro about police misconduct. $22.50–$27.50. Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 5. *Worth Street Theater, 173 W. Broadway at Worth St. (279-4200).*

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Valerie Harper, Cynthia Darlow, and Brian Reddy; directed by Michael Blakemore. $35–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. Through 2/25. *Variety Arts Theatre, Third Ave. at 13th St. (239-6200).*

Dick Gregory Live—Before satirist and political crusader Dick Gregory appeared on America's TV screens in the early sixties, black comedians aspiring to mainstream status had restricted themselves to bland, unchallenging performing styles. After him, the way was cleared for Richard Pryor and (the early) Eddie Murphy. With 'Dick Gregory Live,' this year's Negro Ensemble Company season opener, the comedian returns to the live stage for the first time in twenty years. $35–$37.50. Tues.–Thurs., Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. *47th St. Theater, 304 W. 47th St (315-0112).*

An Epidog—Rose, the dog star (forgive us for that) of Lee Breuer's "Animations" series, has shaken off mortal coils in this latest installment to take up residence in the Book of the Dead-described Bardo State. $25–$30. Tues.–Sun. at 8. Through 2/24. *HERE Arts Center, 145 Sixth Ave. (647-9684).*

F / Left of the Moon—Two new plays by Laurence Holder and Fred Newman dealing with, respectively, the political history of the activist Lenora Fulani and a group of confused midwesterners struggling through the social changes of the 1960s. $25. Thurs.–Sat. at 8, Sun. at 2. Through 2/25. *Castillo Cultural Center, 500 Greenwich St. (941-5800).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Frank Pig Says Hello—It's been four decades since the screwball psyciatrist Frederic Wertham testified in all seriousness before a Congrssional committee that reading comic books leads impressionable kids down the path to—well, shall we say severe mental disturbance? The claim was and is absurd, but one supposes it's somewhat more plausible that comics could push a child already on the edge over it. That's the case with the young Irish lad at the center of Pat McCabe's stage adaptation of his novel *The Butcher Boy,* whose madness, together with his reading habits, causes him to assume the persona of a pig. $25. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Jam on the Groove—Last summer, GhettoOriginal, a troupe of first-generation hip-hop performers from pioneering groups like Magnificent Force and Rock Steady Crew, unveiled at P.S. 122 a stage show—a considerable critical and popular success—that used street music and dance in the service of dramatic storytelling, and that was also called GhettoOriginal. This proved confusing. *Jam on the Groove* is (as they say) the Same Thang with a New Name, and exhilarating as ever. And what

Photograph by Ken Howard.

evolution, really, could be more natural? American musicals have been driven by another dance (tap) with its roots in street-corner improv for 70 years or so, so these guys may be working in a more established tradition than they think. $29.50–$39.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta Lane (420-8000).*

The Lady From the Sea—The play by Ibsen. $24/TDF, $19 seniors, $12 students. Thurs.–Sat. at 8, Sun. at 3. Through 2/25. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

Major Barbara—Ninety years after it was written, George Bernard Shaw's witty and incisive look into the morality of arms production—a subject wherein religion, sociology, and capitalism appear, at least in the playwright's view, to have equally unassailable claims—is still asking the unanswerable-but-provocative questions that need to be asked. $24, $19 seniors, $12 students. *Bouwerie Lane Theatre, 330 Bowery at Bond St. (677-0060).*

Measure for Measure—Among Shakespearean repertory companies, you might argue, a reliable index of sophistication is the approach taken to the so-called problem plays, whose complex mixture of straightforward seriousness and dark comic irony requires expert balancing. Accepting that challenge, Theatre for a New Audience, the acclaimed Off Broadway company that's drawn raves for its breathtaking versions of (the relatively straightforward) *Titus Andronicus* and *Henry VI* over the past several years, has chosen what's perhaps the knottiest of all the Bard's scripts as its season opener. $32.50. Tues.–Sat. at 7:30 at 8. *Playhouse at St. Clement's, 423 W. 46th St. (279-4200).*

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen is Nicholas Wright's new play about the mysterious 1934 death of the son of early Freud disciple and psychotherapist Melanie Klein. With Amy Wright and Laila Robins; directed by William Carden. $32.50–$40. Tues.–Sat. at 8, Wed at 2:30, Sat. and Sun. at 3. Through 3/17. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. $40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Picasso at the Lapin Agile—Steve Martin's playwriting debut is about modern art, the Theory of Relativity, sleeping with girls, the creative process, *Les Demoiselles d'Avignon*, sleeping with girls, the romance of transcendental mathematics, sleeping with gi—well, many interesting beverages, and Elvis. $40–$45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade, Broadway at 76th St. (239-6200).*

Rent—Hours after his newest production's first dress rehearsal, the talented young writer and composer Jonathan Larson died—suddenly, unexpectedly, and sadly—of a heart attack. The show—a reimagining of Puccini's La Bohème as it might be lived by a gaggle of contemporary young and hip types living in the East Village—in the best theatrical tradition, goes on. $30. Tues.–Sat. at 8, Sun. at 2 and 7. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Schoolhouse Rock Live!—A musical adaptation of the award-winning ABC-TV children's series. $20–$25. Wed.–Sat. at 8, Fri. and Sat. at 10, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Sheba—In the Bible, the briefly described meeting of King Solomon and the Queen of Sheba probably records a more-or-less straightforward diplomatic meeting between the monarchs of neighboring Ancient Near Eastern principalities. But, hey—if historical precision were the point in musicals, how many big second-act love ballads would make the cut? Perhaps taking their cue from one brief phrase ("She communed with him of all that was in her heart"), Sharleen Cooper Cohen and Gary William Friedman have fashioned a lyrical love story about doomed passion and clashing cultures. $30. Tues.–Thurs., Sat. at 8, Wed. and Sun. at 2, Sun. at 7. *Playhouse 91, 316 E. 91st St. (831-2000).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29–$39.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Too Jewish?—A one-man musical written and performed by Avi Hoffman, in which the author, a self-taught anthropologist of sorts, re-creates songs and comedy routines from *der Goldener Zeit* of Jewish vaudeville. Wed.–Sat. at 8, Mon. and Wed. at 2, Sun. at 1 and 4. *Westside Theatre Downstairs, 407 W. 43rd St. (307-4100).*

Topper—A workshop presentation of a new musical based on the popular film and its companion TV series about a pair of whimsical ghosts. Or newish, at any rate; Jerry Sterner (*Other People's Money*) has raided the Cole Porter catalog for song standards to complement his original book. $20. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 2/25. *Musical Theatre Works, 440 Lafayette St. (677-0040).*

The Universe—Unlike Pascal, the unnamed protagonist of Richard Foreman's new stage piece isn't frightened by the eternal silence of those infinite spaces: After blinding himself to free his eyes from the pain of a woman too beautiful to bear, he finds himself speaking directly to—whoa—the cosmos at large. $15 Fri.–Sat.; $10 other performances. Tues., Thurs.–Sun. at 8. Through 3/31. *Ontological-Hysteric Theater, St. Mark's Church, 131 E. 10th St. (533-4650).*

Virgins & Other Myths—Colin Martin's solo performance about a personal journey through stages of sexual innocence, New York hustling, and (whew) inner peace. $25. Tues.–Sat. at 8, Sat. at 10:30, Sun. at 7. Through 2/25. *Primary Stages, 354 W. 45th St. (333-4052).*

Wasting Time With Harry Davidowitz—The story, pace its flippant title, of one Jewish man's spiritual journey from disbelief to renewal. $20. Sat. and Mon. at 8, Sun. at 3 and 7. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

The Winter's Tale—The (sort-of) comedy by Shakespeare. $21–$26. Tues., Thurs.–Fri. at 8, Wed. and Sun. at 2, Sat. at 5 and 9. Through 3/16. *Pearl Theatre, 80 St. Mark's Place (598-9802).*

Wonderful Time—A new romantic comedy by Jonathan Marc Sherman (*Sophistry*). $25. Tues.–Sat. at 8, Sun. at 3 and 7. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Off-Off Broadway

Barbed Wires—$12. Tues.–Sun. at 8, Sun. at 3. *Creative Voices, 750 Eighth Ave. (841-1778).*

The Bear: An Evening of One-Acts by Anton Chekhov—$10 adults, $7 seniors/students. Wed.–Sat. at 8. Sun. at 3. Through 3/23. *McCaffrey Hall, 329 W. 42nd St. (924-0077).*

The Brooch—A workshop production of a new comedy by Emily Whitesell starring Celeste Holm. $15. Wed.–Sat. at 8, Sun. at 3. Through 2/25. *Miranda Theatre, 259 W. 30th St. (279-4200).*

Catfish, Guns and Corndogs—$8, plus two-drink minimum. Mon. at 8. *Duplex, 61 Christopher St. (255-5438).*

Dance in the Giddy Circle—$12. Wed.–Sat. at 8. Through 2/24. *Trilogy Theatre, 341 W. 44th St. (595-3433).*

Distortion Taco—As the MTV explosion proved in the eighties, rock music—from Duran Duran to Nine Inch Nails—has always had a not-so-secret tendency toward dramatic narrative. Writer-performer Stephen Brantley takes it to the stage at P.S. 122 with the story of a deranged rocker on a drug-induced sojourn involving beatniks, the Bluebird of Happiness, and Janis Joplin. $12/TDF. Thurs.– Sun. at 8. *P.S. 122, 150 First Ave. (477-5288).*

Habeas Corpus—An early play by master British *farceur* Alan Bennett. $12. Thurs.–Sat. at 8, Sun. at 3. Through 2/25. *Sanford Meisner Theatre, 164 Eleventh Ave. (924-8699).*

The Impostor—$12. Wed.–Sun. at 8. *Workhouse Theatre, 41 White St. bet. Church St. and Broadway (967-0400).*

Lysistrata—$12/TDF. Sun.–Tues. at 8. Through 2/27. *Theater 22, 54 W. 22nd St. (243-2805).*

Nora—$6–$8. Thurs.–Sat. at 8. Through 2/24. *WOW Cafe, 59 E. 4th St. bet. Second Ave. and Bowery (505-3250).*

The Odd Couple/The Mousetrap/California Suite—"Couple," Fri. at 8; "Mousetrap," Sat. at 8; "California," Sat. at 10. $15, plus two-drink minimum. Through 5/25. *Trocadero, 368 Bleecker St. (330-7607).*

Of Mice and Men—Tell me about the rabbits, Geooooorge. $12. Wed.–Sat. at 8. Through 2/22. *American Theatre of Actors, 314 W. 54th St. (439-8148.).*

Radio Free New York—Free. Fri. at 8. Through 3/15. *The Fort at Sidewalk Cafe, 94 Ave. A (718-832-8436).*

School Belles—$15. Thurs.–Sat. at 8, Sun. at 3. *Fool's Company Space, 311 W. 43rd St. (539-7620).*

Spyz—$8. Sat. at 10:30. Through 3/2. *Workhouse Theater, 41 White St. bet. Church and Broadway (946-4440).*

Working Class—Following its enthusiastic reception there, the Mint Theater has decided to extend its production of Richard Hoehler's award-winning portrait gallery of working-class Americans through 3/10. $15. Wed.–Sat. at 8, Sat. at 5, Sun. at 3. *Mint Theater, 311 W. 43rd. St., 5th Floor (315-9434).*

Performance

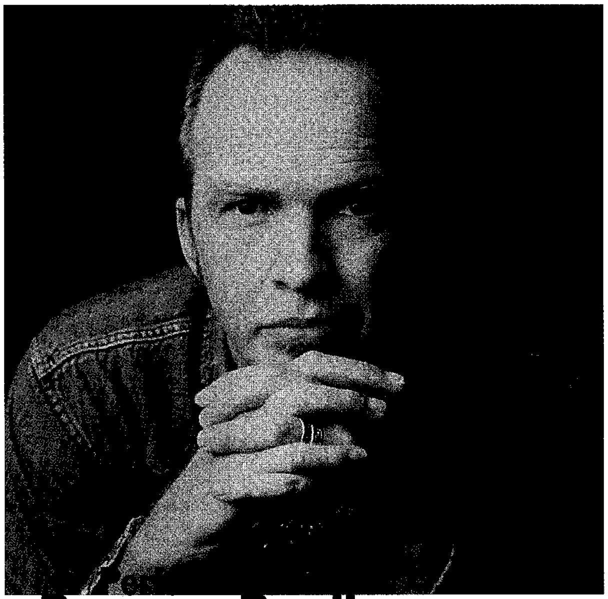
The Art of the Deal

French actor and director Patrice Chéreau (*Queen Margot*) arrives at BAM this week with a staging of Bernard-Marie Koltès's abstract, Beckettian drama about two strangers who engage in an enigmatic game of buying, selling, and existential inquiry; see listings for information.

Photograph by Ros Ribas.

nightlife

Betty Carter...Eric Bogosian/Diamanda Galás



Runaway Roadhouse

A movable honky-tonk, HighTone Records's 'Roadhouse Revival Tour'—with Dave Alvin (above), Dale Watson, Buddy Miller, and others—rolls into Tramps on February 27.

Concerts

Bob Seger and the Silver Bullet Band—Just take those old records off the shelf, he'll sit and listen to them by himself—and about 20,000 true believers. If those lines conjure Tom Cruise dancing in his briefs—or if "Like a Rock" means naught but a Chevy commercial—then you've already skipped on to the next entry. Call the gravel-voiced, gray-bearded Seger Detroit's Springsteen or the seventies's Hootie and the Blowfish. This is rock as working-class balm, which somehow redeems the fact that his band shares its name with a Coors slogan. 2/21 at 7:30 P.M. *Madison Square Garden Arena, Seventh Ave. at 33rd St. (307–7171). $35 and $25.*

Natalie Merchant—Her plaintive alto and bee-stung lips helped the breezy folk-pop of 10,000 Maniacs gain considerable popularity, which, somehow, she has since eclipsed on her own. The preachy topicality on her solo debut, *Tiger Lily*—not to mention her ode to River Phoenix and propensity for rather graceless, white-girl dancing on stage—have done nothing to dissuade her fans, who know enough to expect all of the above here on 2/20 at 8 P.M. *Tilles Center on the C. W. Post Campus of Long Island University, Route 25A, Brookville. (516-299-3100). $20.*

Mandy Patinkin—The bearlike film heart-throb–cum–show tune balladeer belts out standards with Paul Ford on the piano. 2/28 at 8 P.M. *The State Theater, 19 Livingston Ave., New Brunswick, N.J. (908-246-7469). $25–$50.*

Tibet House's Fourth Annual Benefit Concert—A concert benefiting Tibet House New York to be held during the Great Miracle Prayer Festival. Featuring Laurie Anderson, Dadon, Allen Ginsberg, Philip Glass, Emmylou Harris, Richie Havens, Ashley MacIsaac, and Natalie Merchant. 2/19 at 7:30 P.M. *Carnegie Hall, W. 57th St. between Sixth and Seventh Aves. (247-7800). $20–$75.*

Dudu Fisher and Ramaz—The Israeli pop singer. 2/25 at 7 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $36–$72.*

Live Electronic Works by David Tudor—A collaboration between the S.E.M. Ensemble and the Experimental Music Study Group of Wesleyan University, this performance will highlight the "Pepsi Pieces" of Tudor, a renowned pioneer of electronic music and probably the premier interpreter of twentieth-century compositions for piano. *Willow Place Auditorium, 26 Willow Pl., Brooklyn Heights (718-488-7659). $12.*

'An Evening of Cool Jazz, Bop, and Swing'—Featuring Don Sickler, Benny Powell, Cecil Payne. 2/23 at 8 P.M. *Town Hall, 123 W. 43rd St. (307–7171). $15–$25.*

Clubland

Blarney Star—Expert Irish musicians congregate here every Friday, their instruments ranging from button accordion to uilleann pipes and their origins from the Bronx to County Clare. *43 Murray St., two blocks below Chambers St. (732-2873).*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—that recently celebrated its twentieth anniversary. Given to rock, jazz, and folk artists of all stripes. 2/23: "Required Listening: A No-Risk Evening of Discovery," featuring Kate Campbell, the Mahones, Jo Carol Pierce, Vigilantes of Love, and host Rita Houston. 2/27: The Nields; The Bacon Brothers. 2/28–2/29: John McLaughlin and the Free Spirits. 3/1: Country legend Doc Watson; Marge Calhoun. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 2/22: Spoiler; Fluffer. 2/24: Very Pleasant Neighbor, Johnny Skilsaw. Shows nightly at 9. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. (Punk-rock credibility points for I.D.-ing its acronym.) Next door, CB's Gallery offers a more well-heeled atmosphere, with higher-end tap beers and quieter, if no less impassioned, acoustic acts. 2/21: Spackle; The Mist; Pound; Wooden Pumpernickel. 2/22: Hammil on Trial; White Courtesy Telephone. 2/23: Linda Potato; Gaunt; Supernova; Samsara. 2/24: Sacred Addiction; Smirk. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 2/21–2/22: Big Jack Johnson. 2/23–2/24: Guitar Shorty. 2/28: Sweet Daddy Cool Breeze. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills aplenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk preservationists D Generation. Every other Saturday night belongs to their famed trash-rock party, "Green Door NYC." *15 St. Marks Place. (475-9726).*

Continental Divide—A dark, grimy shotgun shack of a rock club, hosting some of New York's hardest-working rock bands and attended by scroungy hipsters and willful low-lifes—basically St. Marks under a roof. Look for cameos by D Generation and Joey Ramone, who lives in the nabe. *25 Third Ave., at St. Marks Pl. (529-6924).*

The Cooler—The meat-packing district's subterranean steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 2/20: Funk Hut. 2/21: Roots Rock. 2/22: Oren Bloedow; Loaded; Sweet Diesel. 2/23: Graham Haynes Record Release Party. 2/24: Blonde Redhead; All Scars; Lungfish. 2/26: Ram Umbus; Will Holshouser Trio. 2/27: Funk Hut. 2/28: Roots Rock. *416 W. 14th St. (229-0785).*

Don Hill's—South and West enough to scare away the rabble, this inconspicuous bar hosts sophisto rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Fridays, the gay bacchanalia SqueezeBox takes over. *511 Greenwich St. (219-2850). $*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. 2/23: Health and Happiness; Splendora. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 2/20: Loup Garou's Third Annual Mardi Gras Party, featuring Chris Franz, Tina Weymouth, Jerry Harrison, and Debbie Harry. 2/24: God Lives Underwater; Mr. Mirainga; Gren. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 2/20–2/24: Firebrand monologist Eric Bogosian presents his one-person performance piece "Wake Up and Smell the Coffee," joined on 2/21 and 2/23 by Diamanda Galas, who performs a new piece for solo voice titled "Shrei X." 2/24: Ehran Elisha's Kinetic Music, Kinetic Drums. 2/26: David Murray Big Band. *74 Leonard, bet. Broadway and Church St. (219-3055).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 2/20: Gotham Playboys play a Mardi Gras party. 2/21: Hiram Bullock. 2/22: Eddie C. Campbell. 2/23: Tino Gonzales. 2/25: Manny's World Famous Blues Band. *1558 Third Ave. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 2/21: Cucumbers. 2/22: Chisel. 2/23: Gefkens. 2/24: The square-jawed, always debonair singer-songwriter John Wesley Harding. 2/28: The return of the Cucumbers. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more au courant time slots of MTV. 2/22: The female-led alt-rockers-on-the-rise Ruby. 2/23: Lauren Hoffman. 2/24: Mono Puff. 2/26: Singer-songwriter Frances Dunnery muses and opines. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. *375 Third Ave. at 27th St. (683-6500).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. *94 Ave. A. (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 2/20: Sax Explosion featuring Walter Beasley, Everett Harp, George Howard, and Gerald Albright. 2/21: Reggae Wednesday. 2/26: Ray Baretto with Alberto Santiago. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Friday and Saturday nights, the fourteen-piece Stan Rubin Orchestra plays classics from the swing era for, as they say, your dancing enjoyment. Rubin's songbook is 1,000 arrangements strong, many of them transcribed from thirties and forties records. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column and muddy-sounding areas by getting there early. 2/20: A tribute to Danny Gatton featuring James Burton, Sonny Burgess, D.J. Fontana, Tracy Nelson, Bill Kirchen, Arlen Roth, Uptown Horns, and Jim Weider. 2/23–2/24: Buckwheat Zydeco; Desmond Dekker and the Aces. 2/27: HighTone Records's "Roadhouse Revival Tour" brings roots-music stars Dave Alvin, Dale Watson, Reverend Billy C. Wirtz, Big Sandy and his Fly-Rite Boys, and Buddy Miller. *51 W. 21st St. (727-7788).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. *161 Hudson St. (966-5244).*

Jazz

Birdland—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking light fixtures hovering from the ceiling. The fine jazz musicians that play nightly rarely draw large crowds, probably owing to the longish uptown trek required to see them. *2745 Broadway, at 105th St. (749-2228).*

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 2/20–2/25: Betty Carter leads a quartet. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Through 2/24: Donald Brown, Javon Jackson, and Ira Coleman. 2/25: Donald Brown Trio featuring Carl Allen. 2/26–3/2: John Hicks and Ray Drummond. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174).*

The Five Spot—Highly rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. *7 W. 31st St. (631-0100).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. Every Monday night, jazz musician and guitar innovator Les Paul leads a trio, relocated from the now defunct Fat Tuesdays. 2/20–2/25: Terence Blanchard Quintet. 2/27–3/3: Slide Hampton and Jazz Masters. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. *33 University Pl. (228-8490).*

Match—Smart and trendy, this slick SoHo hang grabs some *gravitas* on Monday nights, when the Shorty Jackson Legacy Blues Band holds forth. *160 Mercer St. (343-0020).*

Red Blazer Too—Early Friday evening is the time to catch Lew Anderson's crack big band, before its members head off to their more lucrative gigs in Broadway's orchestra pits. *349 W. 46th St. (262-3112).*

Small's—A newish, feisty jazz club that stays open all night, offering after-hours jazz until 8 A.M. It's a cozy, candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. 2/20–2/25: Theeroan Aklaff Quartet. 2/27–3/3: David "Fathead" Newman Quintet. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. 2/20–3/3: The mighty Texas shouter and tenor-sax legend Illinois Jacquet leads his stomping big band. Wednesday nights, the cover's a scant five bucks. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 2/20–2/25: The phenomenal young pianist Jacky Terrasson. 2/27–3/3: Holly Hoffman and Her All-Star Trio. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. 2/20: Jaye Clayton. 2/21–2/24: Billy Childs. 2/27: Mark Soskin Trio with Harvie Swartz and Jamey Haddad. 2/28–3/2: Sheila Jordan Quartet. Every Monday, the Maria Schneider Orchestra plays at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quintet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 MacDougal St. (673-5576).*

Zinno's—A pretty Italian restaurant with a tiny piano on its awning, Zinno's is more dining spot than jazz club, though its musical guests are often pleasant surprises. Every Sunday it's guitarist Jack Wilkins and pianist Kenny Drew Jr. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Wednesdays, Risa

Talent Up Close and Certifiable

"It'll be just me, my black jeans, and a microphone," says Eric Bogosian, who does more with the aforementioned than most of Hollywood does with a fortune. The multi-personalitied monologuist offers a particularly impressive study in artistic economy this week: For two nights at the Knitting Factory, he and avant-garde diva Diamanda Galás will probe the outer limits of expression with naught but hardy vocal cords, febrile imaginations, and an utter lack of self-regard. "I hate seeing performers who play it safe onstage," says Bogosian, 42, who found a kindred spirit in Galás. "Diamanda utterly throws herself into a character. She and I agree that a performance has to be very intense, very funny, and you have to be really fucking good at what you do." In his new work-in-progress, *Wake Up and Smell the Coffee* (February 20–24), Bogosian directs his uproarious brand of free-floating inquiry into such topics as "the Oklahoma City bombing, Jesus Christ, and anal penetration with a carrot," promising to "keep talking until the audience is crippled with laughter or walking out in disgust." On February 21 and 23, Galás will be on hand to do in the remaining crippled. *Schrei X,* her new piece for solo voice, showcases an instrument of incredible power and range—and, according to Bogosian, a thespian's skill for shuffling off this mortal coil. "Diamanda knows that what you're supposed to do is go onstage, go into a trance, and sort of *become* these people," he says. "I think we both sort of visit these planets and we see in each other fellow interplanetary travelers." Whatever planets they end up on this week, chances are they'll be *loud* ones.

CHRIS NORRIS

Photographs: top, Joan Marcus; bottom, T. Donge/Retna.

Barash hosts Women of Comedy Nights at 9:30. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the Letterman show. 2/20: New Talent Night, hosted by Eddie Brill. 2/21: Hot 97's Phat Comedy, hosted by Ed Lover and Dr. Dre. 2/22–2/25: Dom Irrera, the original "Ba-da-bing, ba-da-boom" guy. 2/26–2/27: New Talent Night hosted by Eddie Brill. 2/28: All-Star Comedy Showcase; Comedy Fiesta. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Through 2/25: Jeff Ross; Larry Amoros; Kevin Brennan; Gregg Rogell; William Stephenson. Shows Sun.–Thurs., 9–2. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Jane's Comedy Club —One of the more intimate comedy spots, with regulars on Comedy Central's *Stand Up Stand Up. 254 Greene St., bet. 8th St. and Waverly Place. (475-5263).*

Luna Lounge—Mondays, it's The Show Formerly Known As Rebar. Shows at 8. *171 Ludlow St., at Houston. (260-2323).*

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.–Fri. at 9, with extra shows Fri. at 7 and 11; Sat. at 6, 7:30, 9:30, and 11:45. *241 E. 24th St. (696-5233).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 2/23–2/25: Brian McFadden; Ray Romano; Keith Robinson. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—Through 3/2: John Pizzarelli. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix-fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder-to-shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Pianist and singer Peter Mintun is back for a return engagement here through 5/4. Tuesdays through Saturdays from 9:30 to 1:30. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Eartha Kitt, doing the *chanteuse* thing in her trademark catlike purr through 2/21. Tues-Sat. at 8:45 and 10:45. $45 cover, no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing on Thursday, Friday, and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $10; jacket and tie required. *2 E. 61st St. (940-8185).*

Danny's Skylight Room—Various performers nightly. $6–$15, plus $10 minimum. *346 W. 46th St. (265-8130).*

Don't Tell Mama—Various performers nightly. $6–$12; two-drink minimum. *343 W. 46th St. (757-0788).*

Eighty-Eight's—Various performers nightly. $12; two-drink minimum. Weeknights, first performance at 8; Fri.–Sat. at 8:30; Sun. all day. *228 W. 10th St. (924-0088).*

F. illi Ponte—Pianist/singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Ibis—This Mediteranean-flavored supper club, popular in the early eighties, has recently reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only: $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri.–Sat. *327 W. 44th St. (262-1111).*

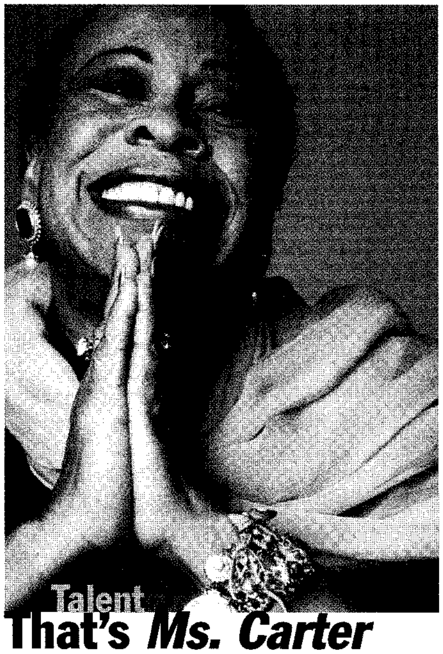
La Rivista Ristorante—Singer/pianist Chris Barrett, Tues.–Sat. from 8 to midnight. No cover, no minimum. *313 W. 46th St. (245-1707).*

Le Figaro—Various performers nightly. No cover, no minimum. *184 Bleecker St. (677-1100).*

Michael's Pub—As always, Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. $35 minimum. *211 E. 55th St. (758-2272).*

Rainbow and Stars—Rosemary Clooney is back in town for her eighth annual engagement here. The theme of the singer's show—complete with a fourteen-piece big band this time around—is her mid-fifties collaboration with the great Nelson Riddle. Through 3/2. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet recently celebrated the first anniversary of its successful Friday-evening engagement here, playing jazz, swing, and show tunes with various guest vocalists at 10:30. This week, singer Marieann Meringolo performs the songs of Richard Rodgers. No cover, no minimum. *234 W. 44th Street, Club Room, 2nd floor (221-8444).*



Talent

That's *Ms. Carter* To You

A stern taskmaster (and the most agile jazz vocalist alive), Betty Carter plays the Blue Note February 20–25, as usual leading a crew of promising young newcomers.

Bars

Bar 5757—At the Four Seasons Hotel. This swank mausoleum has thirteen different martinis on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." *57 E. 57th St. (758-5700).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

Beauty Bar—Another concept bar from the people who bought you No Tell Motel and Babyland. "Beauty parlor"—which the space was quite recently—is the theme, and trendy are the clientele, most preferring pierces and home dye jobs to the store-bought variety. (Don't ask for red wine, it's a henna.) *231 E. 14th St., at Second Ave. (539-1389).*

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. *889 First Ave., nr. 50th St. (980-9314).*

bOb—A house party in some out-of-town aunt's living room. A tribute to the city's night-crawling diversity—fashion divettes, funksters, losers, and hippie girls. Fat-lady mud wrestling on the televisions above the exit and the bar keeps the traffic at these vital transaction points light. *235 Eldridge St., at Houston St.*

Bowery Bar—Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. So happy for a new place to have a genius time, the crowd doesn't seem to mind a bartender in whom a request for a neat bourbon inspires paroxysms of self-doubt. *358 Bowery, at 4th St. (475-2220).*

Brooklyn Inn—The arty and underemployed bang elbows with Brooklyn Law School cutups in this raucous cattle car. The self-consciously cool jukebox is equal parts Tom Waits, the Pogues, and John Coltrane. Pints of Guinness and Schaeffer and everything in between. Ask the regulars about the bartenders: They all have strong opinions. *Bergen St. at Hoyt St., Brooklyn (no phone).*

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. *145 E. Houston St. (477-5005).*

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. *Amsterdam Ave., at 90th St. (787-9628).*

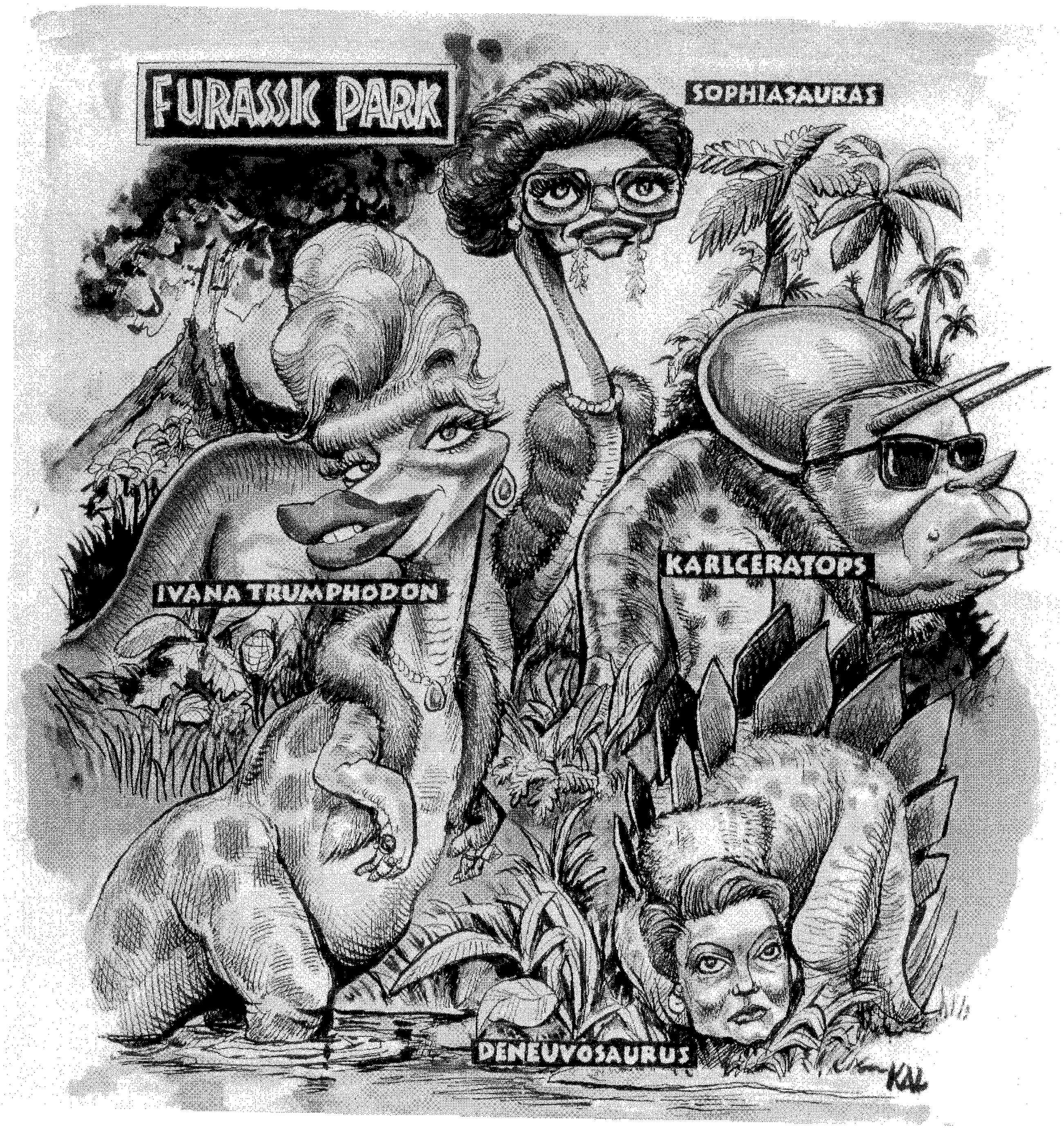
Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. *520 E. 6th St. (473-9093).*

Mooney's Pub—Yes, an Irish bar worth a damn on upper Flatbush. Alas, the only one. The regular crowd is a pleasing mix of old-timers, midlifers, and punk kids. The Guinness is always good. *353 Flatbush Ave., nr. Carlton Ave., Brooklyn (718-783-9085).*

Riverrun—A hybrid beer hall–subway tunnel whose most architecturally significant objects are the phone-booth-size pissoirs. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. *176 Franklin St., nr. Hudson St. (966-3894).*

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. *30 Rockefeller Plaza (632-5100).*

Photograph by Andrew Eccles.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restaurants

Turkish Bread...Sea Urchins...Le Sandwich

Takeout Break-Fast Food

The pide at Turkish Kitchen is an oversized sesame flatbread that Muslims eat to break their fasts during Ramadan. The nonobservant can partake anytime, since the crusty loaf is now available to go. (386 Third Avenue, near 27th Street.)

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

American Renaissance—The dining room of Eric Blauberg's grand restaurant in the American Thread Building looks like the monastery of the order of Saint Liberace. Chef Blauberg uses very of-the-moment infusions to create some of the freshest and most carefully prepared food in town. *260 W. Broadway, two blocks south of Canal St. (343-0049). (E) AE, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. *203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Photograph by Erik Rank.

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P.J. Rielly's	212/785-2589
Plaka Restaurant	212/674-9709
Rikyu Japanese Restaurant	212/799-7922
Sarabeth's	212/496-6280
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Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Zoë—Charmingly hosted, megadesigned, and packed at lunch. Exceptional American wine list and an eclectic menu featuring contemporary American dishes like crispy calamari with Vietnamese dipping sauce, wood-grilled Angus sirloin with basil mashed potatoes and bourbon sauce, and German chocolate cake with banana ice cream. *90 Prince St. (966-6722). (M) AE, CB, DC, MC, V.*

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. *1 Seaport Plaza (269-5890). (I–M) AE, DC, MC, TM, V.*

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. *11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.*

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. *15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.*

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the *Peking*, *Ambrose*, and *Wavertree* moored at the Seaport Museum. *Pier 17, third floor (406-1111). (M) AE, CB, DC, MC, TM, V.*

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. *Pier 17, third floor (732-0007). (I) AE, CB, DC, MC, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. *Pier 17 (227-6735). (I–M) AE, DC, MC, V.*

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, promenade level (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Restaurants

Urchin Merchants

Most New Yorkers who've eaten sea urchin have done so within the safely exotic confines of the sushi bar, where uni, the cured roe of the spiny echinoderm, is as familiar as the California roll. But fresh urchins, whose season winds down next month, can now be found on menus as resolutely Western as those of American Renaissance, Gramercy Tavern, and The Four Seasons—which, in a brash power-lunch way, has taken credit for "the American debut" of the marine animal. According to distributor Rod Mitchell of Browne Trading in Portland, Maine, which ships more than a ton into New York every week, the inspiration behind the spate of urchin dishes is, indeed, Gallic. The seaport town of Marseilles may be better known in food circles as the birthplace of bouillabaisse, but—*Larousse Gastronomique* reminds us—it's also a bastion of urchin appreciation, where the creamy, sweet roe is eaten fresh from the shell or puréed and poured into tartlets. Fish wizard Gilbert LeCoze prepared what was probably New York's first taste of haute urchin when he opened Le Bernardin ten years ago; Daniel Boulud and Gray Kunz of Daniel and Lespinasse have since followed suit. Tom Colicchio's version at Gramercy Tavern is a modern amalgam of flavors, a ragout of crabmeat and urchin spooned over potato purée; Nobu Matsuhisa's rendering gives a nod to Asian tradition with a tempura of uni wrapped in shiso. Yet despite the stamp of approval from trend-setting mega-chefs, the urchin, like most high-style, rarefied luxuries, is an acquired taste—and sometimes a dangerous one. Not a week goes by, says Colicchio, without at least one hapless diner's swallowing a bit of prickly shell.

ROBIN RAISFELD

At The Four Seasons.

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

El Charro Español—Heaps of thoughtfully prepared Spanish cooking. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

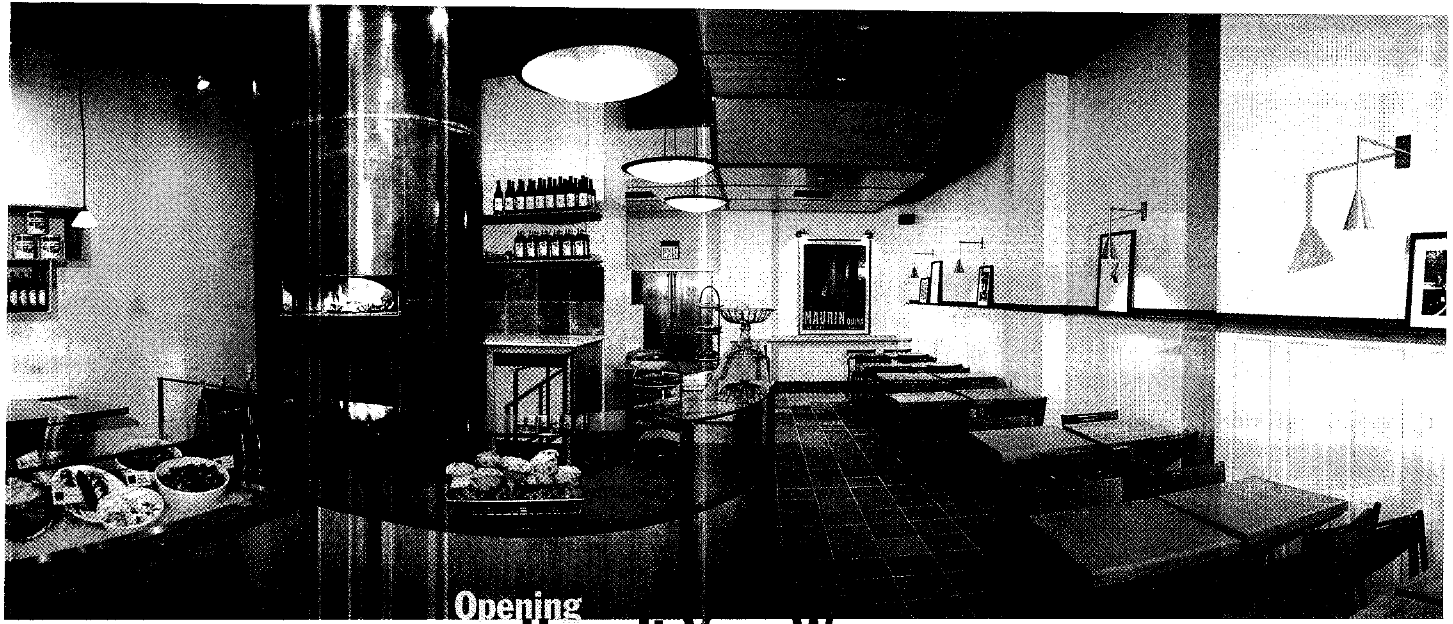
Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats sur-

Photograph by Andrew Garn.



Opening

Have It Your Way

The sleek new sandwich shop Cosi, modeled after a less-stylized Parisian joint popular with American expats, serves tandoori chicken, coriander-roasted tomatoes, and goat cheese and cucumber, among other miscellaneous fillings, on home-baked loaves hot out of the ironclad centerpiece oven. Midtown worker bees can construct assembly-line meals for a speedy lunch and stop back after hours to unwind at the wine bar. (165 East 52nd Street.)

rounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

C.T./Claude Troisgros—Scion of the fabled Troisgros chef dynasty, Claude spins nouvelle French with a dash of Latin flair he picked up in South American kitchens. Big, bright, stylish room with off-kilter dimensions and a plush atmosphere. Jacket required. *111 E. 22nd St. (995-8500). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

The Cigar Room at Trumpets—This clubby hotel dining room features hearty American fare like steaks, chops, and seafood, should you feel like eating. The *real* specialty is the menu of 25 cigars from Nat Sherman and Davidoff of Geneva, any of which would be well-paired with a single-malt scotch. Jackets required. *Grand Hyatt New York, Park Ave. at Grand Central Terminal (850-5999). (E) AE, CB, DC, DS, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, MC, TM, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day (try the new Sunday brunch, with live Inca jazz) and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rossini's—Northern Italian fare served in a musical room: a strolling guitarist Mondays through Thursdays, live piano music on Fridays, and a live opera trio on Saturdays. *108 E. 38th St. (683-0135). (M) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare, from crab cakes to Maine lobsters to Sunday brunch, is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Cal's—A converted warehouse in the Flatiron district serving Continental Mediterranean fare in a relaxed, loft-like atmosphere. The bar menu's burger is one of the best. *55 W. 21st St. (929-0740). (M) AE, CB, DC, DS, MC, TM, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Butter, beef, and crème brûlée abound. Enjoy. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. *146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.*

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Fresh Basil's Trattoria—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. *663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Celebrate the Chinese New Year from February 16 through the 29 with a seven-course banquet dinner and live music. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Photograph by Barry Munger.

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Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and John Schenk's Mediterranean-influenced American menu, with offerings like braised moulard-duck leg and mustard-crusted rack of lamb, propels the kitchen directly (and deliciously) into the twenty-first century. *60 E. 54th St. (838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The new upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (759-5941). (E) AE, DC, MC, V.*

Ristorante De Grezia—A midtown spot, popular among the neighborhood's businessmen, serving gourmet Northern Italian cuisine. *231 E. 50th St. (750-5353). (E) AE, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, TM, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (307-7311). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This casually elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Cafe Un Deux Trois—Theater District landmark serving French bistro food like steak au poivre, steak tartare, and grilled salmon. *123 W. 44th St. (354-4148). (M) AE, DC, MC, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

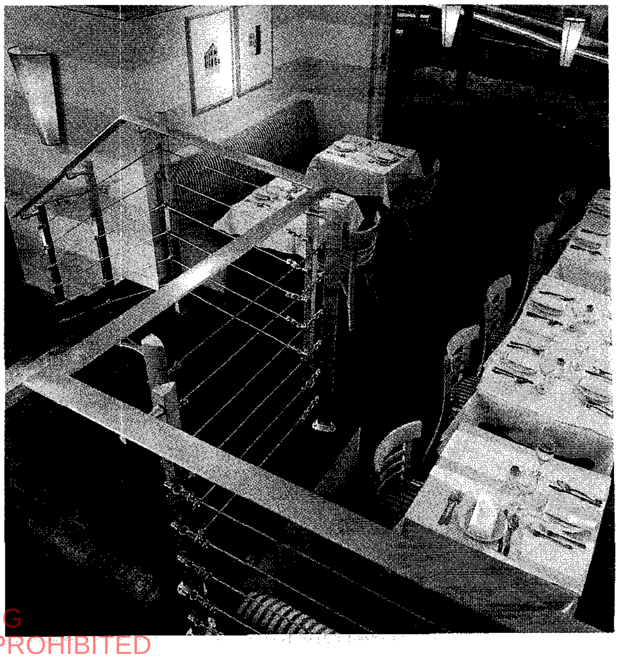
Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-

Opening

Who's on Third?

At the new trattoria Senza Nome (Italian for "no name"), chef P. Quint Smith (late of Shelby) roasts everything from winter vegetables to cheese croutons in the wood-burning oven, set conspicuously, seductively, by the door. (1675 Third Avenue, near 93rd Street.)



Photograph by Warren Salowe.

like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. *133 W. 47th St. (921-4242). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. *151 W. 54th St., in the Rihga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS, TM.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and Richard Leach in charge of elaborate pastry design, the old-world institution has been successfully reborn. Open Sundays. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, V.*

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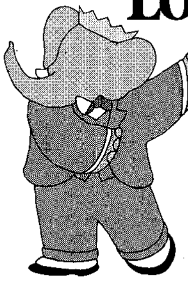

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Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

57th–60th Streets

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (581-8900). (I–M) AE, DC, MC, V.*

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Kodnoi Thai Cuisine—Authentic home-style food cooked by a real Thai mother, with traditional preparations of pad Thai, crispy red snapper, pineapple shrimp curry, tiger prawns, and lemongrass soup. Antiques and a fireplace cozy up the bustling East Side location, midway between Bloomingdale's and the 59th Street bridge. *208 E. 60th St. (688-2177). (M) AE, DC, DS, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like roast rack of lamb, farfalle with spring vegetables, and crabmeat-and-grapefruit salad. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE.*

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. *768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.*

Cafe Pierre—The next best thing to room service is this warm, intimate dining room. Serving contemporary French cuisine, this is the perfect elegant spot to enjoy good food and discreet conversation. Dinner dancing, starting at nine Thursday through Saturday. *2 E. 61st St., in the Hotel Pierre (940-8185). (E) AE, CB, DC, MC, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

La Granita—A casually elegant two-story trattoria, serving charcoal-grilled fish, meat, and poultry, and thin-crust pizza from a wood-burning oven. Two fireplaces, and a smoking room for lighting

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up of a more personal nature. *1470 Second Ave., at 77th St. (717-5500). (M) AE, MC, TM, V.*

Le Cirque—In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Lex—A spot for ladies who lunch, in exactly the right neighborhood. Lots of comfy food like club sandwiches, pot pies, beef stew, and brownies. *133 E. 65th St. (744-2533). (E) AE, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.*

Hunan Park—A standard Chinese restaurant on the Upper West Side, but when you have the craving, get your fix here. Yes, that was David Letterman. *235 Columbus Ave., nr. 71st St. (724-4411). Also, Hunan Park Two, 721 Columbus Ave., at 95th St. (222-6511). (I) AE, CB, DC, MC, V.*

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dalí Meets Disney" and is based on

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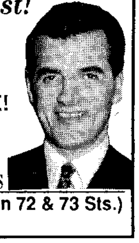

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musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. *44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Main Street—This cavernous dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, V.*

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. *413 Amsterdam Ave., nr. 80th St. (799-6363). (I–M) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Rain—Tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like pad Thai, prawn salad, and curried beef. *100 W. 82nd St. (501-0776). (M) AE, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sidewalkers—A smash-and-grab crab feast, but don't come alone. The mood in this place requires a friend or ten to share it with. *12 W. 72nd St. (799-6070). (M) AE, DC, DS, MC, TM, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, TM, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

200 5th Restaurant—Live Latin music energizes this casual restaurant that specializes in a diverse Continental and American bar menu. Catch the Brasilian Carnaval on February 23 with live music by the Samba Novo Band. *200 Fifth Ave. (718-638-2925). (M) MC, V.*

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. Closed Monday. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75-61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

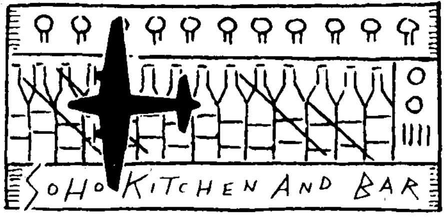
Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*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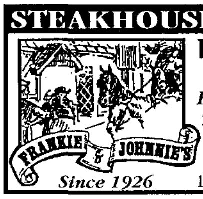

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John Leonard's Television Notes

Sins of Silence (2/20; 9 to 11 P.M.; CBS) starts off sleazy and ends up interesting. A 17-year-old is raped by a local rich boy, pressured by cops to file a charge, treated by a sympathetic ex-nun at a crisis center, and vilified by a defense attorney, who also subpoenas transcripts of the therapeutic interviews. With Holly Marie Combs, from *Picket Fences,* as the wild-girl victim, and Lindsay Wagner, a surprising redhead, as the ex-nun therapist, we get dramatic fireworks. But we also get a literal bonfire, inspired by Lindsay's radical refusal to abandon the right to privacy of a client who is the victim of a crime but whose confidential past is put on trial while the secrets of the accused are protected by law.

The Good Doctor: The Paul Fleiss Story (2/21; 9 to 11 P.M.; CBS) stars Michael Gross as Heidi's luckless father, a kindly pediatrician who found himself on trial for income-tax evasion and money laundering after his daughter was arrested as Charlie Sheen's favorite madam. Well, the good-hearted sap signed some stuff because Heidi asked him. And his old buddy George Segal lends a sympathetic ear. And even his ex-wife, Cindy Pickett, thinks he probably meant well. And so the judge lets him off lightly, though not as lightly as the TV movie does. Meanwhile, the Heidi we meet here, played by Tricia Leigh Fisher, seems a whole lot more misunderstood than the Heidi we met in the Nick Broomfield documentary on Cinemax last fall, which just went into theatrical release and is a better bet for Heidi buffs.

Caroline in the City (2/22; 9:30 to 10 P.M.; NBC) shows up a week late for Valentine's Day with Del (Eric Lutes) proposing marriage to Caroline (Lea Thompson), after which Richard (Malcolm Gets) has a fling with a recently separated woman (guest star Sharon Lawrence), in a James Burrows-directed episode worth making time for just to see Lawrence go over the top, as if she had to escape from her marriage to Sipowicz on *NYPD Blue.*

The Mysterious Origins of Man (2/25; 7 to 8 P.M.; NBC) would have us believe we have been here before, several times in several hundred million years, having once even cohabited with the dinosaurs just like Spielberg, besides which the Egyptian Sphinx knows all our secrets and Darwin was full of Cirripedia—or so Charlton Heston says in this hour of shameless claptrap.

This I Believe (2/25; 8:30 to 9 P.M.; Disney) is a half-hour kick-start to a new series of five-minute segments, based on the old Edward R. Murrow radio spots, debuting 2/27 at 8:55 P.M., in which assorted worthies state their deepest convictions for the camera. Charles Kuralt, that Johnny Appleseed of decencies, is our low-key host. Leading off Sunday are anthropologist Jane Goodall, novelist N. Scott Momaday, ex-president Jimmy Carter, and astronomer Carl Sagan—who should be taking Charlton Heston out behind the shed. Forthcoming in what looks like a wonderful antidote to infomercials are the likes of Elie Wiesel, Marian Wright Edelman, John Wooden, and Rosa Parks.

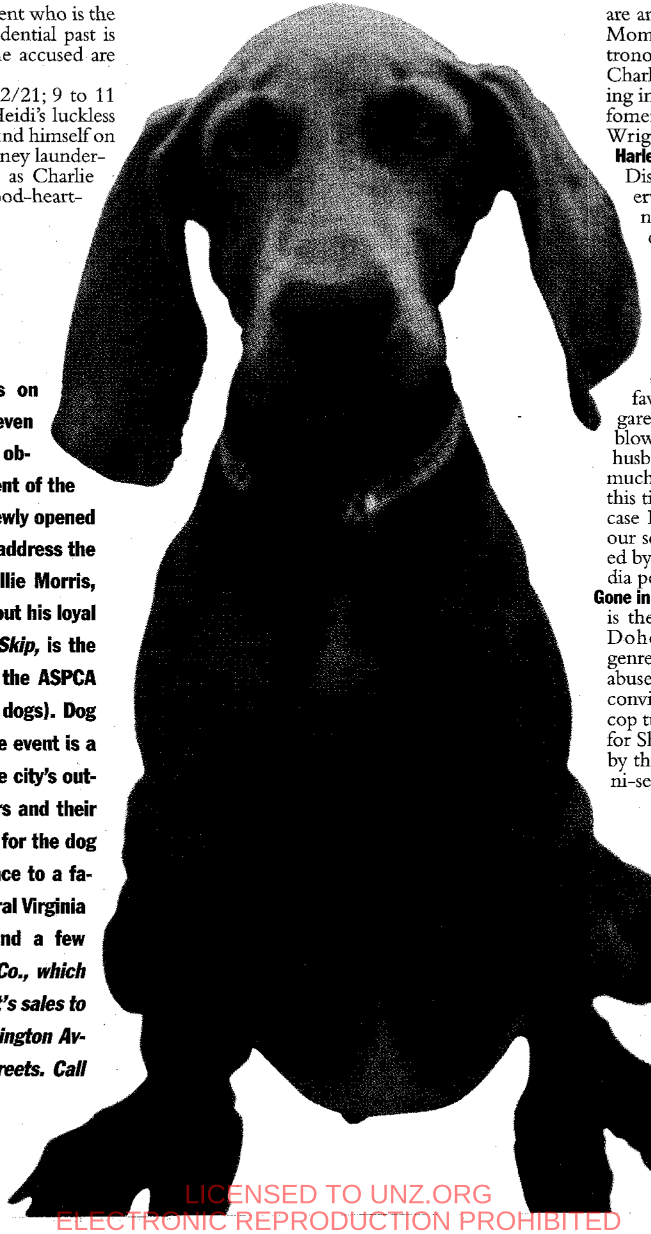
Harlem Diary (2/25 and other dates; 9 to 11 P.M.; Discovery) is the television premiere of Discovery Channel's 1995 theatrical release in which nine uptown young people armed with video cameras tell their own recorded stories of the surprising streets, from life in a shelter to stardom on a soap, from Riker's to the boxing ring, from gunplay to hip-hop. Do not miss.

Seduced by Madness: The Diane Borchardt Story (2/25 and 2/26; 9 to 11 P.M.; NBC) is the latest example of the Mad-Pedagogue-During-Sweeps genre, in which our favorite female teacher, in this case Ann-Margaret, seduces our neediest teenage boys into blowing away her Christlike carpenter of an ex-husband, in this case Peter Coyote, because he too much enjoys his second chance at being in love, this time with someone who isn't bonkers, in this case Leslie Hope. So much for sex education in our schools. A-M seems, well, not quite connected by all the necessary dots in this composite media portrait, sort of like a Warhol.

Gone in the Night (2/25 and 2/27; 9 to 11 P.M.; CBS) is the latest example of the Let's-Give-Shannen Doherty-Something-to-Do-During-Sweeps genre. In this case, she is falsely accused of child abuse, and her husband, Kevin Dillon, is falsely convicted of child murder, and Edward Asner is a cop turned private eye trying to make things right for Shannen. Stay tuned for a chilling monologue by the real baddie in the last half-hour of the mini-series Tuesday night.

Auction Dog Day Afternoon

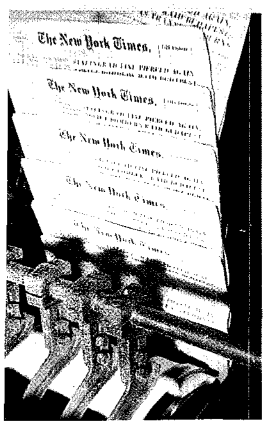
The omnipresence of dogs on New York sidewalks, and even in a few New York offices, obscures the fact that only 34 percent of the city's households have one. The newly opened East Side Shakespeare & Co. will address the deficit on February 24, when Willie Morris, who has written so charmingly about his loyal childhood companion in *My Dog Skip,* is the host of a dog auction to benefit the ASPCA (which is providing the homeless dogs). Dog oglers are welcome, of course (the event is a room-temperature respite from the city's outdoor dog runs), as are dog owners and their pets: The event includes a search for the dog bearing "the strongest resemblance to a famous literary figure" (expect several Virginia Woolfs and Edmund Wilsons, and a few Willie Morrises). *Shakespeare & Co., which will donate 10 percent of the event's sales to the ASPCA, is located at 939 Lexington Avenue, between 68th and 69th Streets. Call 570-0201 for more information.*



Photograph courtesy of the ASPCA.

Radio Highlights

Symphony Hall—2/20: Bach's Four Keyboard Concerto in a, BMV 1065, Tchaikovsky's *Francesca da Rimini,* Opus 32, and Brahms's Academic Festival Overture, Opus 80. 2/21: Rodrigo's *Fantasia para una gentilhombre* and Delibes's *Coppelia:* Act II, Scene 2. 2/22: Bach's Violin and Oboe Concerto in c, BMV 1060, and Gade's Symphony No. 1 in c. 2/23: Handel's Concerto Grosso in F,



Tour **Which is more fetchingly retro—giant rolls of newsprint and vats of ink, or a field trip to the local newspaper? You can experience both simultaneously on the 92nd Street Y's upcoming "Behind the Scenes of The New York *Times*." Richard Shepard, a *Times* reporter, leads you through the paper's printing plant in Edison, New Jersey, and then its West 43rd Street headquarters. (Call 996-1100.)**

Opus 3, No.4, and *Water Music:* Suite No. 1 in F. 2/26: Mozart's *The Impresario*, K 486: Overture, and Rachmaninoff's Piano Concerto No. 3 in d, Opus 30. 2/27: Beethoven's *King Stephen*, Opus 117: Overture, and Dvořák's Symphony No. 9 in e, Opus 95, *From the New World.* 2/28: Mozart's Symphony No. 12 in G, K75b, and Schumann's Piano Concerto in a, Opus 54. Weeknights at 8; WQXR, 96.3 FM.

Casper Citron—2/24 at 10 P.M.: Professor Marc Goldstein, M.D., F.A.C.S., director of the New York Hospital–Cornell Medical Center's Center for Male Reproductive Medicine and Micro-surgery, talks about new developments; Edna Buchanan, Pulitzer-prize-winning reporter, talks about her new mystery, *Act of Betrayal;* Yvette Eastman talks about her new book, *Dearest Wilding.* WOR, 710 AM.

Texaco–Metropolitan Opera—2/24 at 1:30 P.M.: Mozart's *Così fan tutti.* With Carol Vaness, Susanne Memtzer, Cecilia Bartoli, Jerry Hadley, Dwayne Croft, and Thomas Allen. James Levine conducts. WQXR, 96.3 FM.

New York and Company—2/20: Daniel Lazare on the book *The Frozen Republic,* about how the constitution is paralyzing democracy; Sopheir Khashoggi's fiction debut, *Mirage;* Denis Woychuk on his book *Attorney for the Damned,* in which he describes a lawyer's life with the criminally insane; Chris Kimball, who edited *Cook's Illustrated.* 2/21: Etymologist and punster Richard Lederer takes on the English language; Ruth Brown talks about her life in music; Lyall Watson discusses a natural history of evil in his book *Dark Nature.* 2/22: Howard Kurtz on his book *Hot Talk;* Richard Brookhiser rediscovers *Founding Father* George Washington; James Gabler discusses another American president, Thomas Jefferson, in his book *Passions;* Idana Pucci on her book *The Trials of Maria Barbella,* about the first woman to be sentenced to the electric chair. 2/23: John Pierson talks about the state of independent filmmaking in his book *Spike, Mike, Slackers, and Dykes;* Ron Hanson on his novel *Atticus.* 2/26: David Burnham on *Above the Law;* Benjamin Ross on his new movie *The Young Poisoner's Handbook.* 2/27: Jean Houston discusses the meaning behind the myth in *The Passion of Isis and Oasis;* Elayne Rapping on *The Culture of Recovery,* which tries to make sense of the self-help movement in women's lives. 2/28: Brazilian pianist João Carlos Martins; authors John Dean and Jerry Zeifman on the crimes of Camelot and the impeachment of President Nixon in *Without Honor.* WNYC, 820 AM.

Sunday Night Opera House—2/25 at 8: Golinod's *Faust.* With Richard Leach, Cheryl Studer, José van Dam, and Thomas Hampson. Michael Plasson conducts. WQXR, 96.3 FM.

The Written Word

Richard McCann, Molly Peacock, Robert Hershon, and Sophie Cabot Black—2/25 at 3: Civic Center Synagogue, 49 White St. (between Church and Broadway, 3 blocks below Canal St.; 691-1629); $7 suggested.

"Put Them All Together, They Spell Mother"—2/28 at 6:30: "Selected Shorts" continues. Edwidge Danticat's "New York Day Women," read by Laurine Towler; Judith Felsenfeld's "The Lover," read by Cynthia Harris; Dorothy Parker's "I Live on Your Visits," read by Celeste Holm; Annette Sanford's "Trip in a Summer Dress," read Mia Dillon. Symphony Space, 95th St. and Broadway (864-5400); $16; $11 members.

Mark Doty—2/26 at 8: Reading from his memoir *Heaven's Coast,* about the death of his lover. Barnes & Noble West, 2289 Broadway, at 82nd St.; free.

Lectures and Panels

What Became of Pottbaker's Hill?—2/24 at 1: A discussion about the changing topography of downtown New York around the site of the African Burial Ground, the stoneware factories, and the Collect Pond by the African Burial Ground/Foley Square Project Team, conservator Cheryl La Roche and archaeologist Claudia Milne. Archaeologist Joan Geismar and historic preservationist Christopher Neville will also contribute. The program is free with museum admission. The New-York Historical Society, 2 W. 77th St., at Central Park West (873-3400); $3 adults, $1 seniors and children.

Why Write?—2/25 at 8: Roger Rosenblatt, a contributing editor and essayist for *The New York Times Magazine* and *The New Republic* as well as a regular essayist for *The NewsHour with Jim Lehrer,* and the author of five books. 92nd St. Y on Lexington Ave. (996-1100); $18.

Jenna Weissman Joselit—2/27 at 6: "Reading, Writing, and a Library Card: New York Jews and the New York Public Library." New York Public Library, Celeste Bartos Forum, Center for the Humanities at Fifth Ave. and 42nd St. (930-0571): $7.

The Critics and the Criticized—2/27 at 8:15: "The Movies." With Janet Maslin, Lorenzo Semple Jr., Arthur Penn, and Arlene Donovan. 92nd St. Y, at Lexington Ave. (996-1100); $18.

Crisis in Education—2/27 at 7:30: Neil Postman, professor and chair of the Department of Culture and Communication at New York University, will host a discussion of his book *The End of Education: Redefining the Value of Schools.* Barnes and Noble, 1972 Broadway (595-6859); free.

War Correspondents: The Literature and Reporting of Conflict—2/29 at 8 A.M.: This Random House Literary Breakfast includes panelists Peter Arnett, Morley Safer, William Prochnau, Alfred Kazin, Jerry Nachman, and Liz Trotta. Mad.61, 10 E. 61st St. (940-7480); $35.

Tours

Ellis Island—2/24 at noon: A guided tour of the Ellis Island Museum and grounds. Tour includes a talk on the history of American immigration. Meet at the flagpole at the center of Castle Clinton National Monument in Battery Park. Call 439-1090 for further information. $15; $13 students and seniors (includes boat ticket and movie as well as tour).

Ye Olde Tavern Tour—2/24 at 6: A tour of some of the most historic bars and taverns in Greenwich Village. Call 517-0201 for meeting place and information on this and other Sidewalks of New York tours; $12.

From Naples to Bialystock to Beijing: The Multi-Ethnic Eating Tour—2/25 at 1: A walking tour featuring the historic and gastronomic delights of the Jewish East Side, Chinatown, and Little Italy. Learn about this fascinating "land of the immigrants" while munching on everything from bialys to dim sum to fresh mozzarella. $12; $10 students and seniors. The price includes food stops. Meet at the southeast corner of Essex and Delancey Streets, in front of the Olympic restaurant. Call 439-1090 for further information and future tours.

Historic Greenwich Village—2/25 at 2: A walking tour of this famous neighborhood created with the history buff and the architecture addict in mind. Call 517-0201; $12.

Events

An ASPCA Benefit—2/24 at noon: Willie Morris hosts a dog auction at Shakespeare & Co.'s new East Side store. Mr. Morris, former editor of *Harper's* magazine, is the author of *My Dog Skip,* a tribute to the pet that was his constant companion as a young boy growing up in the South. As an auctioneer, he will help to find families for a number of homeless dogs. The store will also hold a contest in which neighborhood dogs can compete to see which bears the strongest resemblance to a famous literary character. All proceeds from the auction will go to the ASPCA, and Shakespeare & Co. will donate 10 percent of all profits made from the event to the organization as well. Shakespeare & Co. 939 Lexington Avenue between 68th and 69th Streets. (570-0201); no charge for admission.

Exhibitions

The Art of Cartooning—Through 2/29, Monday to Saturday, 10 A.M.–6 P.M.: A exhibition of 23 original comic strips by the Pulitzer Prize–winning cartoonist Garry Trudeau on the ups and downs of creating a daily comic strip. The Montblanc Boutique, 595 Madison Ave., at 57th St. (223-8888); free.

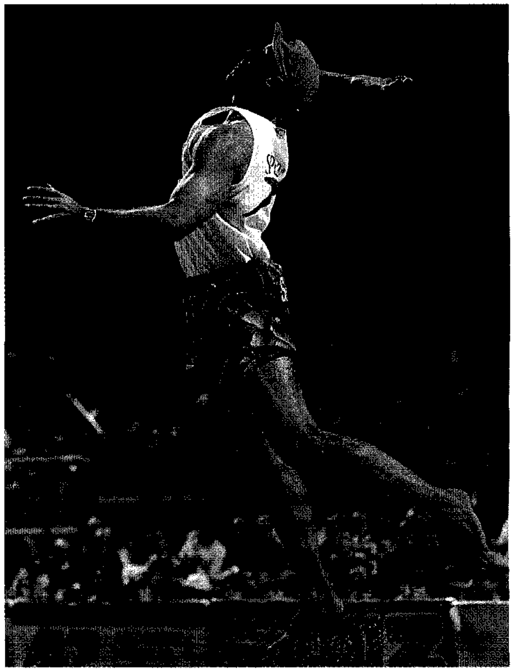
Sports

They All *Are* California Girls—The Evian® Indoor Pro Beach Volleyball Championships—featuring such well-tanned, Speedo-clad stars (and once and future Olympians) as Karch Kiraly, Kent Steffes,

One Shot

White Men *Can* Jump

Karch Kiraly (below), Kent Steffes, Karolyn Kirby, and other buff beach boys and California girls frolic in the sand—240 tons of it—at the Evian Indoor Pro Beach Volleyball Championships at the Garden. (See listing.)



Photographs: top, Corbis-Bettmann; bottom, Nathaniel S. Butler.

Solutions to last week's puzzles

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Adam Johnson, Karolyn Kirby, Nancy Reno, Holly McPeak, and Liz Masakayan—brings its endless summer to Madison Square Garden this weekend. And what extreme sporting event would be complete without a little rock and roll? A concert stage has been erected for live music—band(s) TBA—between matches and for a concert to close the day. Sat., 2/24, 1–9 P.M. Tickets are $12–$30. For more information, call 465-MSG1 or 307-7171.

Mr. Smith Goes Far, Far Away—So much for the great sixth-man experiment. While not the coup Miami's hijacking of Alonzo Mourning from Charlotte was, the trade of Charles Smith and Monty Williams to San Antonio for J. R. Reid, Brad Lohaus, and a conditional first-round pick amounts to the next-best thing, freeing up much-needed salary-cap space to obtain that "complementary superstar" the Knicks have been lacking since they traded Clyde for Campy Russell. As for Charles, the rehabilitation of his image by NBA beat writers began before his first game as a Spur: that he's a Western Conference player (as opposed to just being soft); that he'll flourish at his natural, starting position—power forward—beside an All-Star center who likes to drift beyond the post (as if he didn't flounder on the Knicks as a power forward beside an All-Star center who likes to drift beyond the post). Charles Smith *was* out of position—his position on the team. From the moment he took the floor as an out-of-shape, out-of-position small forward, he had that lost-babe-on-the-hardwood look that screamed *Don't give me the ball.* Once pegged as the key to the championship, he's now just the latest in a line of talented players unable to fit in on the court with the Knicks, among them Kiki Vandeweghe, Xavier McDaniel, and Rolando Blackman, each of whom found himself out of the NBA soon after leaving New York. For Charles's sake, we hope he got out of town in time. Tues., 2/20, at 7:30 vs. Milwaukee. Wed., 2/21, at 7:30 at Detroit. Fri., 2/23, at 7:30 vs. Atlanta. Sun., 2/25, at 3:30 at Phoenix.

Middle of the Road—The Nets have been mildly impressive at home and an unqualified disaster on the road—with or without Kenny and Derrick. Coach Beard and his no-name players have asserted (for the past couple of weeks, by the way) that they have to begin their playoff push "now." Since the expansion-diluted NBA affords teams with .400 (or worse) won-lost records the fantasy-goal of reaching the playoffs, the Nets are not deluded in their assertion that they have anything to push for but the lottery and a new nickname. But they must beat those middle-of-the-pack teams that share similar ambitions of grandeur, and they must do it on the road. This week would be the perfect time for "now" to begin. Mon., 2/19, at 1 at Washington. Wed., 2/21, at 8:30 at Milwaukee. Sat., 2/24, at 7:30 at Cleveland. Sun., 2/25, at 7 vs. Boston.

Pull the Other One—Rangers fans with good memories know that the return of Mike Richter doesn't guarantee the return of the All-Star Mike Richter. The last time the goalie suffered a severe groin pull, in 1992, it took Richter nearly two years to regain his form: Lingering physical problems turned into confidence problems, bottoming out with an exile to minor-league Binghamton for, uh, "conditioning." Maybe the knowledge that he battled back from that injury makes Richter more sure of himself this time around. Maybe. Rangers vs. Islanders 2/22 at 7:30; at Florida 2/24 at 7:30. So now the Devils have a line nicknamed the Hell's Angels. Hmmm. When will the New Jersey chapter of the Christian Coalition get after this godless franchise? Divine intervention would help this week, with three games against playoff-caliber teams. Devils vs. Florida 2/21 at 7:35; vs. Montreal 2/23 at 7:35; at Washington 2/24 at 7:35. Speaking of prayer, here's wishing that Eric Fichaud survives the rest of the season. Islanders at Rangers 2/22 at 7:30; vs. Tampa Bay 2/23 at 7:30; vs. Edmonton 2/25 at 1.

Online

J. C. Herz—Her "Last summer I went surfing on the Internet and look what I found" book (*Surfing on the Internet*) was out before it was cool. On CompuServe, *go* NYTALK: 2/22 at 9 P.M.

For Women Only—Dawn Steel hosts her weekly cyber slumber party. This time, self-esteem—how to get it and how to keep it. On America Online: 2/20 at 9 P.M.

Winsock Help—Learn how to reconfigure that little file that could be keeping you from a smooth Internet connection. The pros give advice on what to do with a fussy Winsock. On America Online, *keyword* Pro's Corner: 2/20 at 11 P.M.

Candace Gingrich—Newt's lesbian half-sister has her fifteen minutes and she's using them to lobby for more rights for the lesbian-and-gay community. Ask her about growing up with bossy little Newt. On CompuServe, *go* People: 2/21 at 9 P.M.

Ed Asner—"Lou Grant" from *Mary Tyler Moore* talks about his latest project, the CBS mini-series *Gone With the Night*, also starring Shannen Doherty and Dixie Carter. On CompuServe, *go* ETV: 2/22 at 8 P.M.

Author of *That's Blaxploitation*—Darius James chats about these movies of the seventies and eighties, many of which were at the Film Forum last year. On SonicNet: 2/22 at 6 P.M. *http://www.sonicnet.com.*

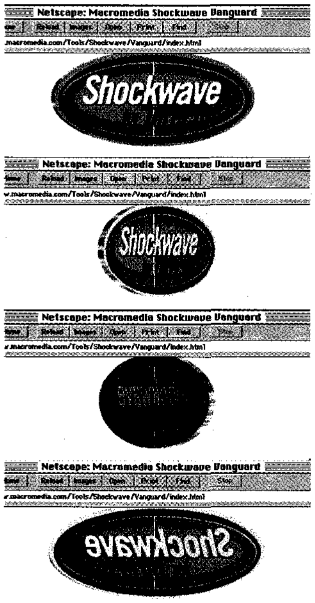
Challenger Launch Decision—Right or wrong? You've seen the talk shows and read the news reports; now debate one of the most reviled NASA decisions with others online. On CompuServe: 2/22 at 10 P.M.

Neil Gaiman—Writer-creator of DC Comics's popular "Sandman" series chats about his new book, *Death: The Time of Your Life.* On America Online, *keyword* DC Comics: 2/23 at 7 P.M.

NetGirl—Feeling the loneliness of cyberspace? NetGirl can find you love through the wires. Tips on where to go and what to wear if you're looking for love online. On America Online: 2/23 at 10 P.M.

Mike Wallace—The sovereign of *60 Minutes* will discuss "Power and Abuse in Broadcasting" in a Mobile Office conference. On America Online: 2/26 at 9 P.M.

"Live Chat From Mars"—Astrophysicist Dr. Neil Tyson chats from the surface of this mysterious neighboring planet about the strange atmosphere and the effects of its gravity. That's right, Virginia, Dr. Tyson is on Mars and has some time to kill, so chat with him. On America Online, *keyword* Scholastic: 2/26 at 1 P.M.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Sit and Spin

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Kids

Jazz . . . Sleep . . . Web . . . Arrow

Ground Rules:

● = free

◉ = now or never (one-shot deal or final week)

Children's Events

Bright Lights Big Top—**Ringling Bros. and Barnum and Bailey** circus is coming to town with some astonishing new acts: A human arrow will be shot "from the world's largest crossbow, through time and space to the heights of fantasy." Look also for leaping lions, and a guy from Kenya (by the name of "Samson Power") who lifts heavy loads with his teeth. Ouch. **Continental Airlines Arena** (formerly Brendan Byrne Arena) 3/5 to 3/10; **Nassau Coliseum** 3/13 to 3/19; and **Madison Square Garden** 3/21 to 4/28. (307-7171) $12 to $35.

Floating and Flying—During the school break, **The Intrepid Museum** beefs up its activities for youngsters—and reduces ticket prices. Find out about sunken ships in the New York City area; make paper airlines and learn about the *Intrepid's* catapult system for jet-plane-launching; shape balls of clay and see how much cargo they can carry. Workshops are all through 2/24, daily from noon to 3. Participants each receive a prize. W. 46th St. at Twelfth Ave. (245-0072). "Kids' Week '96" only: General admission $7.50, seniors and veterans and ages 12–17 $6, ages 6–11 $4, first child under 5 is free, additional are $1 each. ●

Monsters Who Would Be Lion Tamers—Elmo, Big Bird, Cookie Monster, and other tall young things consider career options in *When I Grow Up*—a Sesame Street Live production. Performances are through 2/25 at Madison Square Garden's **Paramount Theater,** Seventh Ave. bet. 31st and 33rd Sts. (307-7171); $11.50 to $17.◉

Theatrical—*Charlotte's Web,* performed by New York Youth Theater, is extended through 2/25. Fri at 2 and 7, Sat. at 2 and 7, Sun. at 3. 422 W. 57th St (315-1737). $10 for adults, $5 for children. *The Great Brain,* a musical about a 12-year-old schemer. 2/24 and 2/25 at 12:30. **Theatreworks/USA,** Promenade Theater, 2162 Broadway, at 76th St. (677-5959). $17. *On Top of Spaghetti,* **The Paper Bag Players'** giggle of a show is Sat. and Sun. at 2; through 3/3. Sylvia and Danny Kaye Playhouse at Hunter College, 68th St. bet. Park and Lexington (772-4448); $15. *Schoolhouse Rock Live!* is at the **Lamb's Theatre** Wed. and Thurs. at 8, Fri. and Sat. at 8 and 10, Sun. at 3; 130 W. 44th St. (239-6200); $20 to $25. A musical version of Cinderella, performed with rod and hand puppets, is presented by the **Papageno Puppet Theater** Saturdays at noon, through 4/27, at the Brownstone School, 128 W. 80th St. (874-3297). Reservations required; $6, free to children under 2. *Cinderella,* performed with magic—a floating child and a live dove transformed into a rabbit—is at **West End Gate Children's Theatre,** 2911 Broadway, at 113th St. (877-6115).◉

C U E

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Aladdin—A street urchin hooks up with a princess, in an on-ice reinterpretation of an ageless fable. *Walt Disney's World on Ice—Aladdin* is at **Radio City Music Hall** from 2/25. 1260 Ave. of the Americas (307-7171). $17.50 to $35.

Bread and Butter—Kids make butter, the way they did in colonial times, and sample it, flavored with herbs on baked bread. 2/24, from noon to 4. **Fraunces Tavern Museum,** 54 Pearl St. (425-1778). Free with museum admission: general admission $2.50, $1 for students and seniors.

Storytelling—Daytime stories for children at **The Drawing Center** are this week told by choreographer Mark Morris and novelist and performance artist Jessica Hagedorn. 2/25 at 3. 35 Wooster St. (219-2166) ●◉

To Sleep, Perchance to Dream—Getting a decent night's sleep, young children notwithstanding, is the topic of two different seminars at the **92nd St. Y:** *Nighttime Rituals and Sleep,* 2/22 at 9:30 in the Toddler Seminar Series, is $5; (no registration required; to arrange baby-sitting call 415-5617). *Helping Your Baby Sleep: Nighttime and Naptime* is a Sunday-morning seminar at the Y for parents of babies up to 12 months. 2/25 from 10:30 to noon. Light refreshments are served. Registration required. $10 per family. Lexington Ave. at 92nd St. (996-1100).

"Musical Gumbo"—Wynton Marsalis hosts a *Jazz for Young People* concert that asks "Who is Jelly Roll Morton?" The self-proclaimed "inventor of jazz" began living on his own at the age of 10 and led a life almost as flamboyant as his jubilant compositions. 2/24 at 11 and 1. **Alice Tully Hall,** 65th and Broadway (721-6500). Adults $12; 18 years and under $8 ◉

The Look of Jazz—Families listen to recordings by jazz greats and make art that expresses the music in a series of free workshops at the **Charles A. Dana Discovery Center.** Children ages 5 and up, accompanied by adults, can work in a variety of media, using paints, printmaking techniques, pastels, and clay as they so choose. 2/20, 2/21, 2/22, and 2/23 from 1 to 3. Central Park at 110th St. (860-1370). Reservations are required.●

Youth Movement—Forty exceptional young dancers dance two programs of contemporary dance. (The dancers attend Feld's tuition-free New Ballet School.) Program 1, which includes *Hello Fancy,* 3 *Commedia Dances* and *Sleep Study* is 2/24 at 2, 2/25 at noon, 3/10 at noon, 3/16 at 2, 3/24 at noon, and 3/30 at 2. Program 2, which includes *The Jig Is Up,* and the premiere of two dances choreographed especially for Kids Dance: Eliot Feld's *Meshugana Dance,* set to klezmer music and Pilobolus's Alison Chase's new dance, set to Kodo drumming. 3/2 at 2, 3/3 at noon, 3/9 at 2, 3/17 at noon, 3/23 at 2, and 3/31 at noon. **Joyce Theatre,** 175 Eighth Ave., at 19th St. (242-0800). $18 for adults, $10 for children.

Harlem Hoopla—**The Children's Museum of Manhattan** holds a "Harlem Renaissance Festival." A puppet show, based on Faith Ringgold's *Tar Beach* is accompanied by a live jazz trio, for children 5 and up. 2/24 and 2/25 at 1 and 3. All weekend long, visitors can join in a quilting bee inspired by famous Harlem artists of the thirties and forties, which will be donated to the Harlem Restoration Project. Call for information about lots of other special programs this weekend. 212 W. 83rd St. (721-1223). General admission $5, seniors $2.50.●

Onstage

If the Shoe Fits . . .

Depending on when and where in the world you grew up, the story of Cinderella you heard could have had a fairy godmother, a red fish, or a bullfrog in the pivotal role. It may have ended in a lifetime of happiness, or, if you lived in India, in one of servitude and sadness. *The Oldest Story Ever Told* is an outlandish composite of three of the 3,000 known versions of the story. Circle in the Square's Suitcase Theatre, Kaufman Theatre, 534 West 42nd Street (307-2709). February 24 at 10, March 2 at 10, and March 3 at 11. $7.

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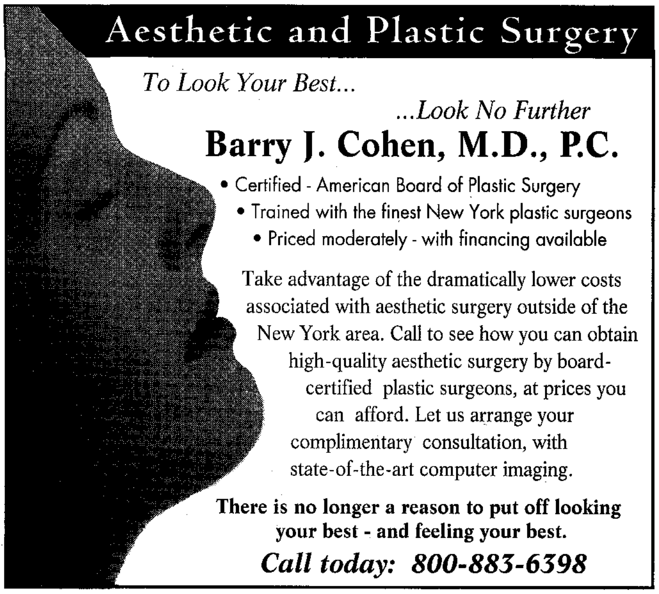

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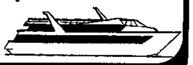

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Successful Writer—Ivy grad, 42, who loves music, running, food, laughter and the outdoors, and who prizes integrity, loyalty and trust. Like you, I'm hopelessly inept at being single, and frustrated by the difficulty of meeting someone who truly gets it - and means it. If you're a woman who shares my impatience, my hope and my wish to build a family, I'd love to hear from you. Note/photo appreciated. 5173✉

Beautiful, Soft-Spoken—29, 5'6", slender, highly educated, green-eyed, shoulder-length brunette. Warm, sweet and easygoing. You're a never-married Jewish male, 5'10" plus, 28-38. 5237 ✉☎

Jewish Lady Of Quality—60ish, looking for a Gentleman of Substance for travel, fine dining, theater, etc. Not marriage-minded, just good friends and great companions. Tell me about you. 5228 ✉

Rare-Breed Man—Seeks fit adventurer. Established professional, 38, former college athlete, romantic, eclectic, 5'11", 175 lbs, hazel/curly brown - seeks white female: tall, slender, extremely athletic professional, 25-35. Note/photo. 5202 ✉

Sweep Me Off My Feet—Beautiful brunette with great body, 33, professional, with sense of humor, warmth and class, who loves travel, nature, skiing, biking, cooking, art and literature - seeks very good-looking, normal, tallish, fun, romantic, sexy, sweet man, 32-40, with similar interests. Photo/note. 5177 ✉ ☎

Romantic, Beautiful And Steady Woman—Doctor, 41, loves outdoors and NYC. Seeks marriage-minded, sweet guy. Photo helps. Thanks. 5178 ✉

Man Loves Large Dog—5'7", 38-year-old, good-lookin' man. Successful and secure. Also loves camping, movies, running, quiet dinners (i.e., neither of us says a word), country inns, nice cars. I'm Jewish but you don't have to be (especially if you're not already). Losing my hair (except in my ears and nostrils). I'm really fun. You'll see. Photo/note. 5168 ✉

Perfect Your Chemistry—With an incurably romantic corporate president, multifaceted, with good looks, tall, fit, 40, funny. Seeks sweet lady under 37, tall, educated. Phone/photo for reply. 5242 ✉

Psychologist, (914), Tall—54, seeks slim, compatible woman. Photo. 5196 ✉☎

30ish Woman?—Care to know my mind, not just my long, limber male body? No? So, cold enough for you? 5203 ✉

Midtown Female—Seeks witty, kind male friend/possible commitment. Likes traveling, walking, Scrabble, poker, Atlantic City. No pets. Photo please. 5174 ✉

Children—Yours, ours or both. Wanted by man who hates TV sports, beer, chips and virtual reality...but lives active, wide-spectrum real life - 45, new to NYC, semi-retired, divorced, childless, Jewish, accomplished, athletic, boyish, evolved, strong, gentle, charming, romantic, complicated, loving, lovable, handsome, fit, not too-good-to-be-true but healthy, wealthy and wise enough to want and need what I don't have: a wife and kids to love and share my life and good fortune. If you are a single mother, late 20s to early 40s, smart, pretty, trim, joyous, warm and caring, please respond with recent photo and personal note. Religion unimportant. Your move. 5175 ✉

Attractive Independent—5'3", 107 lbs and fit, brown-eyed Wall Street woman, looking for handsome, passionate, romantic, intelligent, sincere, successful, tall, athletic man, 28-35, who will sweep me off my feet. You must be down-to-earth, secure with yourself and my successful career, and you must love to travel on weekends to far-off places, daydream on rainy days and laugh at yourself. No baggage please! Note/photo. 5208 ✉

Golf, Ski Beauty—Everyone assumes I'm "taken", or no one knows anyone they think is special enough. It's truly a frustrating situation. I'm your average, well above-average, attractive, warm, successful, athletic (golf, skiing, running), sophisticated yet well-grounded Jewish woman who enjoys all NY has to offer. I'm open to relocation as long as a golf club is nearby! I have a great sense of humor, style and self. If you are a happy, solid, successful, youthful grown-up man (38-50), who still believes in romance, do drop a note with your photo included, and let's see what happens! 5249 ✉

Witty And Warm, With A Great...—Dog (and cat). Energetic, genuine, naturally pretty professional who doesn't take herself too seriously, 27, 5'8", seeks an honest, intelligent, fun-loving man, 27-37, with substance behind smiling eyes and an appreciation of good cooking (mine!). Photo/note. 5164 ✉

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Shiksa—Heart of gold, professional, seeks Jewish MD/DDS, 40s. 5194 ✉ ☎

Smart, Sexy, Spirited!—Single - 7 years. Seeks mensch, 47 plus - smart, playful, funny...for whatever happens. 5193 ✉

Sao Paolo/Haifa/NY—If you are a thoughtful, sensitive, warm, active man (46-55)...I love to ski, sail and laugh. 5'5", attractive, vivacious professional and mom. Note/photo. 5204 ✉

Bright, Sexy, Engaging—Creative design director with heart...fun, earthy, athletic 49, loves to explore. Seeks warm, fit, tender man of substance, with generous spirit to share, comfort, enjoy. Photo. 5234 ✉☎

Tanglewood, Anyone?—Lovely picnic, Boston Symphony... Engaging, cheeky LI psychologist, pretty, trim, 60s, understated, seeks like male. 5209 ✉

Gay Female—39, professional, two donor-insemination kids, seeks equal (with/without kids). 5224 ✉

Gorgeous Latina Seeks Latino Prince—Educated professional, 25-40, and single. Photo/phone. 5211 ✉

Seeking A Special Woman—29-36, who's intelligent, communicative, enjoys good wine and great views, by professional Jewish male, 30s. 5227 ✉☎

Very Pretty, Creative—Adventurous brunette, artist/therapist, financially independent, fit, joyful, sensuous, emotionally secure, seeking matching male: handsome, evolved, caring, fit, intelligent, 45-55, very successful, nonsmoker, who loves his work, loves to play and relishes commitment. Note/photo/phone. 5217 ✉

Beautiful, Ivy Professional Female—Blond/green, 30, highly educated, slender, athletic, seeks simple twist of fate with special man under 40, attractive, smart, outdoorsy/earthy - for the right chemistry. Interest in competitive sailing, tennis, skiing, music a plus. Note/photo. 5156✉

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Steal My Heart—Or I'll steal yours. Adventurous single man, MBA, young 49, 6', trim, with diverse interests, seeks bright Christian lady, trim, nonsmoker, who's family-inclined. Note/photo. 5246 ✉

Beautiful Greek Lady—24, petite, seeks intelligent Greek gentleman. Should be family/relationship-minded. 5215 ✉☎

Japanese Lady—30s, pretty, honest, active, seeks attractive, financially secure male for serious relationship. Send note/photo/phone and birthday. 5225 ✉☎

Gay White Man—Young 51, ready to try again. Healthy, successful, handsome, 6'3 1/2", 204 lbs, silver hair... Seeks big, literate, sexy, cozy, regular guy with whom to snuggle into the rest of our lives. I'm monogamous, enjoy my home, dog, career. Want to share with a happy, self-respecting grownup who can give, receive and laugh. POB 60, Madison Square Station, NY, NY 10010

Blue Eyes—Divorced Jewish man, 40, slim, athletic, handsome, "normal" professional, lives in CT. Enjoys the outdoors in all seasons, as well as theater, concerts, etc. Seeks slim Jewish female, 28-35, without children, to enjoy life and start a family. Letter/photo/phone. 5191 ✉

Gay, Handsome Man—33, tall, balding, very fit, very successful, European-educated, Christian, seeks similar, permanent partner over 35. 5189 ✉

Pretty Woman—Blond, slim professional with great legs and smile, seeking kind, refined, successful, professional Christian male for fun, family and a fabulous future. Note/photo, please. 5221 ✉

Pilot Seeking Copilotess—Adventurous, passionate, handsome, modest, down-to-earth, 33 - Ivy-educated professional during the week, pilot for fun on weekends. Seeking an intelligent, beautiful, sensual, professional Jewish woman, 27-35, with whom I can stretch the envelope, reach new heights and fly away on adventures. Note/photo. 5200 ✉

I Am A Curious, Fun-Loving—Adventurous, youthful 70s male seeking unconventional woman. Photo necessary. 5172 ✉

Daughter Seeking Companion For Mom—56, very attractive, energetic Jewish professional, Latin background, to share the simple things in life with gentleman, 50s-60s. Note/photo. 5258 ✉

This Blue-Eyed, Petite—40ish, professional Irish female loves to laugh. If you like your Kenny G with pasta in the Hamptons, why not drop me a note with a recent photo? 5184 ✉

Overachieving Asian Woman—Pretty, educated, squash player, reserved, seeking a kind, smart, tall, handsome, very accomplished gentleman, 33-43, who will be adept enough to bring out the fun in both of us. Photo and note. 5182 ✉

Kid At Heart—Jewish male attorney, 38, who enjoys tennis, working out, animals, amusement parks, long walks and quiet romantic evenings. Seeks playful, affectionate, athletic, nonsmoking Jewish female. Note/photo appreciated. 5218 ✉

Looking For A Soul Mate—Attractive, classy, bright, independent European seeks unencumbered, educated gentleman, 55 plus, warm, caring, successful, well-established, to share happy future. 5161 ✉

Handsome Jewish Attorney—Athlete, 35. Seeks pretty, intelligent companion. Note/photo. 5159 ✉☎

Seeking Beautiful Italian Female—Bright, handsome, trim CEO seeks a very special Italian female for a loving relationship. Note/photo. 5188 ✉

Successful, Single White Man—Catholic, 47, 6'2", slim, nonsmoking, seeks intelligent lady in good health, for serious relationship. POB 9658, Trenton, NJ 08650

Cute, Outgoing, Hip—30, Jewish female, looking to meet my better half. Note/photo. 5201 ✉☎

Commitment-Minded—Jewish professional, 56, seeks an affectionate female to share life's pleasures. Photo/phone. 5251 ✉☎

39-Year-Old Italian Male—5'11", 170 lbs, dark hair, brown eyes, basically fit. Seeking lady, 20-45, for long-term relationship, possibly marriage. Must love to dance. Note/photo/phone. 5158 ✉

If All The World And Love Were Young—This 39-year, 5'11" computer professional, songwriter (loves laughter, old movies, reading, travel, adventure, nature, baseball, dance, Beatles and Bach), wants to meet natural, pretty, creative, very intelligent woman, mid 20s-mid 30s, who is warm, caring, likes adventure and loves to laugh. Warm and romantic, with an engaging smile and keen sense of humor, he is mature yet shy, young in spirit, open of mind. He seeks a spirited, independent young woman, yet loving and giving, to live with and love. 5187 ✉

Sexy And Smart—Jewish female - enjoys skiing, tennis, theater and more. Seeks bright, warm Jewish male, 29-39, for friendship and romance. Photo. 5210 ✉

Adventurous, Energetic, Dynamic—Woman, 36, seeks friendship, love, with ambitious, athletic, sophisticated gentleman, 28-40. Love skiing, traveling, blading, romantic dinners, theater, quiet evenings reading, long walks on the beach, spiritual (nondenominational) pursuits. Love trying new things with that special man. I think the key to a great relationship is open communication and, of course, chemistry! I am a down-to-earth career woman, pretty (Mediterranean-looking), 5'6", big brown eyes, shoulder-length brown hair, medium build (athletic bordering on voluptuous), who is too busy to meet the right guy. (Hate bar scene!) No smoking, drugs. If you want a long-term, monogamous, mutually rewarding, fun-filled relationship, send long note about your passions, your work, what you're looking for in a woman, and something about your hopes and dreams, together with full-length color photo. I hope you're the one! 5212 ✉☎

Attractive Female Grad Student—40-year-old late bloomer seeks male entertainment professional, nonsmoker, non-LA-hater preferred. 5236 ✉

Sassy, Sexy And Slender—Professional, MBA, single Jewish female, early 40s, fit, sophisticated and sincere, seeks friendship/romance with professional, single/divorced Jewish male, 40s-50s, with style, zest for life, sense of humor, ambition and desire for fulfilling relationship. Photo requested. 5183 ✉

Who says meeting *Mr/Ms Right* is easy? I do!!!

Somewhere out there is that *special* someone waiting to meet you. This individual is not someone you will meet in a bar, at a singles party or through the personal ads. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. If the people you have been meeting are not of the caliber you desire...then call me for an appointment. Afford me the opportunity to make the ***right*** introduction for you.

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LIVE HAPPILY EVER AFTER!

Barbra K. Roberts, Inc.

Professional Matchmaking Service

By Appointment Only (212) 753-3003 (516) 599-1234

I'm A Woman Of Grace And Substance—58, lovely, healthy, happy, balancing allegiance to old-fashioned values and tradition with terrific sense of fun and foolishness and a heart full of love - seeking compatible man. NY/CT. Note/photo. 5256 ✉

Handsome Jewish Male Physician—32, 5'7", 160 lbs, with diverse interests from art to athletics, seeks warm, sincere, sexy Jewish woman, 23-32, with beauty and brains. Note/phone/photo a must. 5157 ✉

"Tired Of The Scene..."—Attractive, classy, slim, totally normal 32-year-old professional, "no-baggage" blond. Looking to share some fun times, possibly a future, with a handsome, warm, romantic, sincere, easygoing, 32-38/5'9" plus, educated professional who loves spontaneous travel, golf, skiing and dining. Take a chance. Note/photo, please. 5247 ✉

Part-Time Dad—51, company president. Interests include reading, travel, theater, movies, fitness walking and country inns. Looking for a committed relationship with a good-looking, intelligent woman. Note and photo. 5165 ✉

Physician—Black male, 37, 6'5", build of a dancer, seeks woman of intellectual and physical intensity for life's journey. Ethnicity irrelevant, but note/recent photo a must for reply. 5233 ✉☎

Young Woman—In a great-looking package, wants a passionate, spontaneous, adventurous, warm, considerate man under 45, for commitment/family. 5231 ✉

Call Me Or I'll Be Sorry—Male, 31, 6'1", slim, stable (on a good day), artistic (with stick figures), seeks bright, warm and attractive female for drink (maybe several drinks). 5253 ✉☎

Not A Feminist—Divorced, white, Catholic professional female, 32, Kim Basinger/Michelle Pfeiffer resemblance, in search of strong, good-looking, fun, kind, smart, secure, white Catholic male to pamper, please and laugh together. NY or NJ. Photo please. 5248 ✉

Surgeon, Highly Successful—GQ looks, 40, 6'1", slim, athletic, romantic, very generous, seeks model/model type, 24-30, 5'8"-5'11", refined, to love, spoil and pamper. Photo ensures reply. 5176 ✉

andrea

nancy

ardath

stephanie

We'll satisfy your appetite for love.

Not to mention your appetite for lunch.

Like to meet someone new while dining in some of the most extraordinary restaurants in town? Through our unique matchmaking service, we'll introduce you to some of the finest professionals around. Over lunch. Give us a call. We've got your table reserved.

IT'S *just* LUNCH!

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Dr. Dorfman graduated with honors from the University of Pennsylvania. He has edited many dental articles, journals and text books. He is a member of Mensa and the American Dental Association.

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General, Cosmetic and Implant Dentistry
18 East 50th Street • 11th Floor • Suite C • New York, NY 10022
Between Fifth & Madison Avenues • **(212) 754-6555**

Shapely And Sensual—Single Jewish female, blond hair, green eyes, 5'5", 125 lbs, 40s - enjoys tennis, dancing, movies and travel. Seeks Jewish professional male over 40, who is emotionally secure, has a good sense of humor and can commit to a relationship. 5235 ✉

Veterinarian, Marine Biologist, Cowboy—Wanted! 38-45, white single male who's rugged, smart, attractive, loves animals, environment, adventure. Me? Funny, sexy, creative, 5'2", adorable, successful. Love outdoors, indoors, travel, antiquing, sailing, skiing, dogs, cats, kids, football. Looking for warm, secure, communicative guy who loves to laugh, talk, and give as much as receive. Note/photo please. 5185 ✉ ☎

Ski Now, Sail Later—With very pretty, creative, successful, savvy sportswoman and entrepreneur, 48 - and seeking attractive, discriminating male with curious mind and active life style, to keep my interest for now and later. 5230 ✉

Successful Jewish Businessman—36, 6'1", 190 lbs, athletic - enjoys travel, fine food, theater and comedy clubs. Seeks a sophisticated woman, 28-34, to share everything life has to offer, including marriage. Photo/note preferred. 5192 ✉ ☎

Woman Seeks Woman—Lovely, slender, vegetarian brunette, 30, seeks special someone who, like me, is very feminine, refined and aims high. Nonsmoker. No photo/no reply. 5250 ✉

Down-To-Earth—Jewish businessman, 34, 6'2", good-looking, trim, athletic and bright. Loves nature and animals, sincere and affectionate. Seeks a nice, pretty Jewish lady, 25-30, 5'5" plus, with a great sense of humor, secure, well-educated, affectionate, with family values, for long-lasting friendship at first and more later on. Note/phone/photo. 5254 ✉ ☎

Handsome, 28, French Upbringing—Seeks single female for love and passion. Note/photo/phone. 5220 ✉

Tall, Tender And Terrific—Manhattan female - looks, brains, class, charm and wit - looking for white male, 55-65. Please be the best of your class. 5255 ✉

Crazy For You—Romantic man seeks best friend to share a lifetime of love and happiness. I'm 40, 6', 175, athletic body, cute face, bald head. Affectionate, fun-loving, stable, healthy life style. Loves beach, sports, running, laughing and more. Please, photo a must for reply. 5226 ✉

FOR A LASTING RELATIONSHIP, DON'T LEAVE IT TO CHANCE...

Rely on *Providence*, by calling Sarah L. Ossey, MSW. Not only will she introduce you to the most select individuals, but as a practicing therapist, she will base her matches on a unique understanding of the right person for you, your soul mate. You'll discover that there's someone who has more in common with you than just similar interests. By meeting educated, successful people through our unique screening process, you'll realize that Providence Matchmaking is a far superior alternative to today's hit and miss dating scene.

Call: 800-677-8215
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With the right match, the flame never goes out.™

PROVIDENCE MATCHMAKING, INC.
575 MADISON AVENUE, NEW YORK

Seeking Slender Asian Woman—For future together. I am a secure white male, 38. Photo/phone. 5160 ✉

Dazzling, Elegant Beauty—Shapely, knockout figure, fit, Ivy, two homes, seeks super-successful, classy, sexy, substantial man, 42 plus. Photo. 5195 ✉

Asian Beauty Sought—Extraordinary man looking for an exotic woman who is intelligent, successful and loving. Seeking a best friend for a permanent romance. Must be personable, secure, sensuous, stylish, pretty and fun. I'm a very young, fit, energetic, 52-year-old media executive - warm, sensitive and sexy. Affectionate, successful, very handsome, with a great sense of humor - a special person. Please take the time to find out. Note/photo/phone, please. 5162 ✉

Steven Seagal Look-Alike—6'5", very athletic, wealthy 30-year-old businessman seeks a fun-loving, tall, beautiful model to share lots of fun times with. Please include photo. 5163 ✉

Vibrant, Pretty Woman—I'm 41, Jewish, slim, reflective, astute and funny. I love dancing, read horror stories to relax, and have beginning interests in English history and opera. I seek a bright, fit, humorous man with a lively mind, kind heart and a genuine readiness for a committed relationship and marriage. Must be accepting of cats (I have one)...and my singing. 5222 ✉

For Rent, Option To Buy—Very pretty, slim, 5'6", Jewish real estate professional, 31, great heart, good values, fun-loving, seeks successful, dynamite guy for life partner, best friend. Note/photo. 5239 ✉

Vibrant Fashion Designer—Attractive female, slim, fun-to-be-with, seeks honest, caring, energetic, 32-41, professional man. Photo and note. 5181 ✉

Refined Blond Male—30, 5'10", Christian, secure - seeking a woman with traditional priorities. 5197 ✉ ☎

Enjoy Love, Marriage, Stability—With professional Jewish male with family values. Seeks female, 33-39. Photo. 5240 ✉

When I Fall In Love—It will be forever with you: a lovely and lively, 40ish, Jewish professional woman. I'm a Jewish male MD, 50. Note/photo/phone. 5171 ✉

Warm Intelligence—Spiritual, thoughtful, humorous, handsome male, 42 - loves reading, exploring, fitness and staying up late. Seeks caring, sensual counterpart for friendship and true encounters. 5167 ✉

Down-To-Earth, Affectionate Guy—49, 6', 165, trim and active - likes movies, outdoors and travel. Seeks feminine and funny, thin woman for commitment, 40-50, 5'6" or above, blond or redhead, who has similar interests, with (212) area code. Photo/note/phone, please. 5166 ✉

Marriage, No—But committed, caring relationship offered by tall, handsome, vital doctor, mid 60s, looking for chemistry with elegant, extremely good-looking, independent lady, nonsmoker, not under 5'6" nor over age 55. Objectives: friendship, romance, travel. (212) area only. No replies without photo/letter, please. 5199 ✉

Beauty, In And Out, Abounds—Young 40s, petite Jewish woman, auburn curls/golden eyes, seeking warm, insightful man desiring consistent, confident, loving, adorable partner for relationship bliss. Thoughtful note/photo appreciated. 5198 ✉

Serious Monogamous Relationship—With no games. I am a handsome, athletic Jewish male, 30, searching for a Jewish female, 25-31, who is slim, fit and attractive, to enjoy with me outdoor activities, cultural pursuits and old-fashioned romance. Nonsmokers only! Note/photo, please. 5155 ✉

Ex-Sculptor/Artist—5'11", 180, attractive, honest, kind, sensitive, perceptive, warm personality, sense of humor, solid values, passionate, compassionate, charismatic, raconteur, interested, interesting, adventuresome, gourmand, traveled Bali to Capetown, never-married MD, 40. Seeks attractive, proportional, perceptive female, to mid 30s. Photo and phone. 5238 ✉

Sunrises—The beauty of nature and being near the water sustain me. Loving, romantic, attractive, divorced Jewish female. Generous spirit. Trim, fit. Down-to-earth, successful entrepreneur. Likes excitement, loves traveling, sailing, kayaking, x-country skiing, theater. Open-minded, articulate. Enjoys creating warm, lively home and sharing someone else's interests. Seeks health-conscious, successful, athletic, 47-60, 5'8"-plus man, secure enough to laugh at himself. 5229 ✉ ☎

Beautiful, Moneyed Christian Lady—MD's widow, Ivy and European-educated, wishes a permanent relationship with a caring, sharing, successful gentleman MD, age 42-52. 5216 ✉

Rugged Good Looks—I have sufficient wealth, a magnificent apartment high above the City and a house in the country, athletic ability (nationally ranked in Masters Tennis competition), an Ivy League education and insatiable curiosity. I do not have a woman to share it all. If you are in your 40s and want to talk about how we might fit into each other's lives, answer this ad with a note and photo. 5180 ✉

Why Not You?—Widow - attractive, elegant, classy, Caucasian, 60, 5'5", fit, blond, brown eyes, sensitive, bubbly, full of life, French-born, European education, fluent in French and Italian, financially secure, family-oriented. Looking for well-groomed, professional gentleman, Caucasian, 60s, 6', fit, good sense of humor, financially secure - likes opera, classical music, museums, travel, restaurants, good conversation on every subject, for a sincere, warm relationship. You will not be disappointed. 5186 ✉

Central NJ—Very successful businessman, 37, 5'11", average looks, seeks very pretty, romantic lady, beautiful inside and out. New England weekends, international travel. Photo. 5190 ✉

Beautiful And Ambitious—26, 5'7", athletic and fun CPA seeks handsome professional man, 29-36, who's funny, fit and thoughtful. Photo/note. 5205 ✉

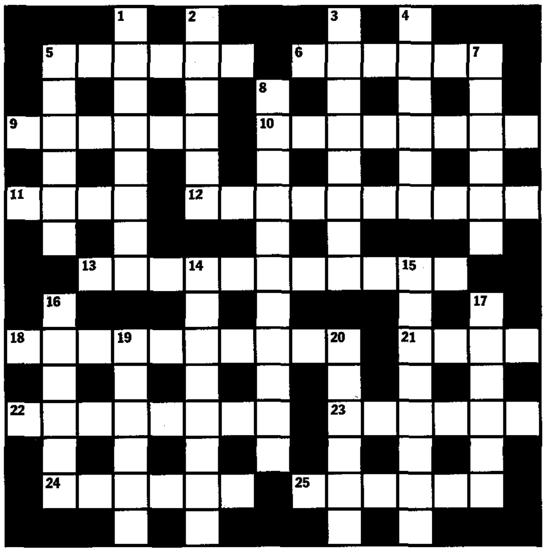
Bright, Pretty—Fun attorney (divorced, 44, 5'7", blond, Catholic, with grown child), would like to meet a smart, honest, interesting man with a good heart, who would like to have things work out better the next time around, and who hopefully would like to travel, talk, and enjoy New York and life together. 5241 ✉

Pretty, Petite, Refined—Lawyer/artist, warm, world-traveled, outdoorsy, 36, seeks successful, tender, verbal, handsome marriage-minded man. Photo. 5252 ✉

The 'Guardian' Crossword

ACROSS

5 Half French commendation of student. (6)
6 Most of free state comes inside however. (6)
9 Article on return of spirit. (6)
10 Complete personality on line, like Pilgrim's Progress. (8)
11 Scent, not the first. (4)
12 Runners tolerate prohibitions without point. (5,5)
13 Confound—O damn—perishers around, corrupted by evil communications? (4,7)
18 Cat with a record 10. (10)
21 Messenger's flag. (4)
22 Chance of a little money, absorbing Spanish hero. (8)
23 Cat topped by birds. (6)
24 Martial epigram? (6)
25 America, alias leaders' leader leading. (6)



DOWN

1 Flow with ships, in poem that rises to adventure with fugitive. (8)
2 13, perhaps, need a lot of exams. (6)
3 Authentications by relations of fur belonging to swimmer. (8)
4 Change sides in Pest. (6)
5 Baby leaves old 8 wear. (6)
7 A train crash. (6)
8 Money invested at appropriate place. (7,4)
14 Cart without possible view of access road. (8)
15 Abuse boss at terminus. (8)
16 Medical men are frightening. (6)
17 Rise of queen the fourth (of Cleves). (6)
19 A snoop around one with a busy place. (6)
20 Obscure piece of music, a bit of a question. (6)

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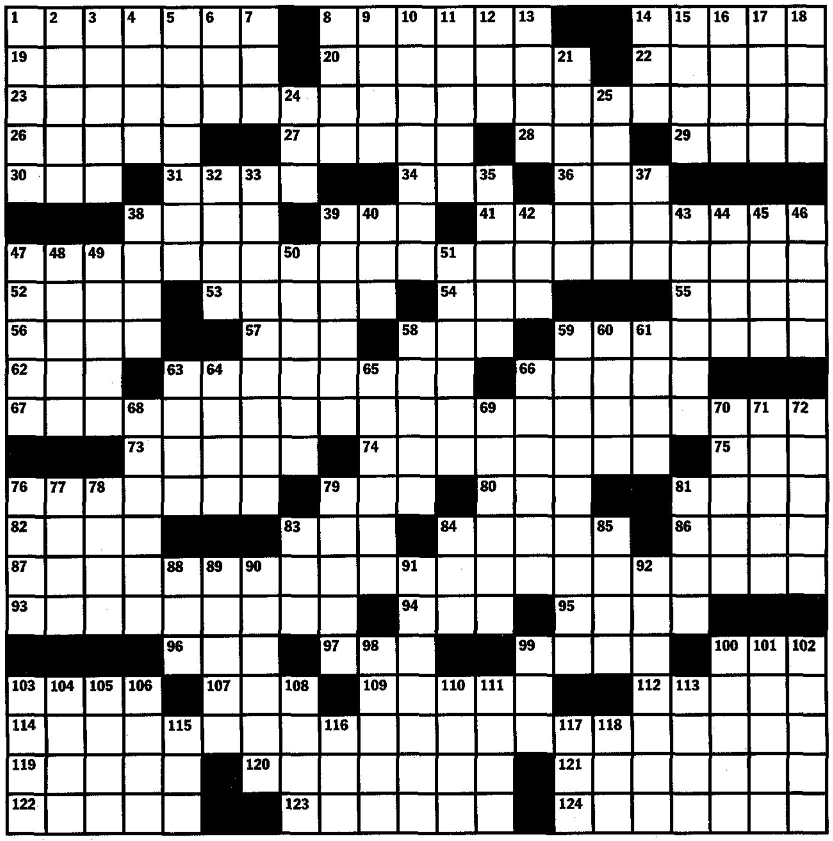
'Rift Among the Nations': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Balcony wall
8 Ill-fated
14 *Standard of perfection*
19 Stir up
20 Picketer
22 Sexagenarian's start
23 He said: "I'm tired of your ——."
26 Rapiers' relatives
27 In unison
28 Bisector's result
29 "Don't Throw Bouquets ——"
30 "L.A. Law" actress Susan
31 Feed-bag filler
34 Conquistador's gold
36 Quick to learn
38 Tricky move
39 Fond du ——, Wisconsin
41 Brows
47 She said: "I no longer want ——."
52 "—— and Away"
53 Like mid-evening TV time
54 F.D.R. measure
55 Insurer's consideration
56 Harness race
57 Swearing-in reply
58 Beachhead boat: abbr.
59 Christmas door hangings
62 Do lacework
63 Actor Mandy
66 Young pig
67 He then said: "——."
73 Monkey business
74 Conversational give-and-take
75 Brest friend
76 Thief's crime
79 Lair
80 Pizza
81 U.S.-owned Pacific island
82 Director Kazan
83 One of the Gershwins
84 Begins the bidding
86 Karenina of fiction
87 She then said: —— for further discussion."
93 Grabbing away
94 Stag-line members
95 Swim's alternative
96 Soho coin
97 "Casablanca" pianist
99 Spumante city
100 *Pewter component*
103 Against
107 Butterfly catcher
109 Push from below
112 Judy of "Laugh-In"
114 They both said: "You ——."
119 Computer key
120 Mister Tibbs portrayer
121 Made fizzy
122 Drench
123 Asparagus stalks
124 Sexual identities

DOWN

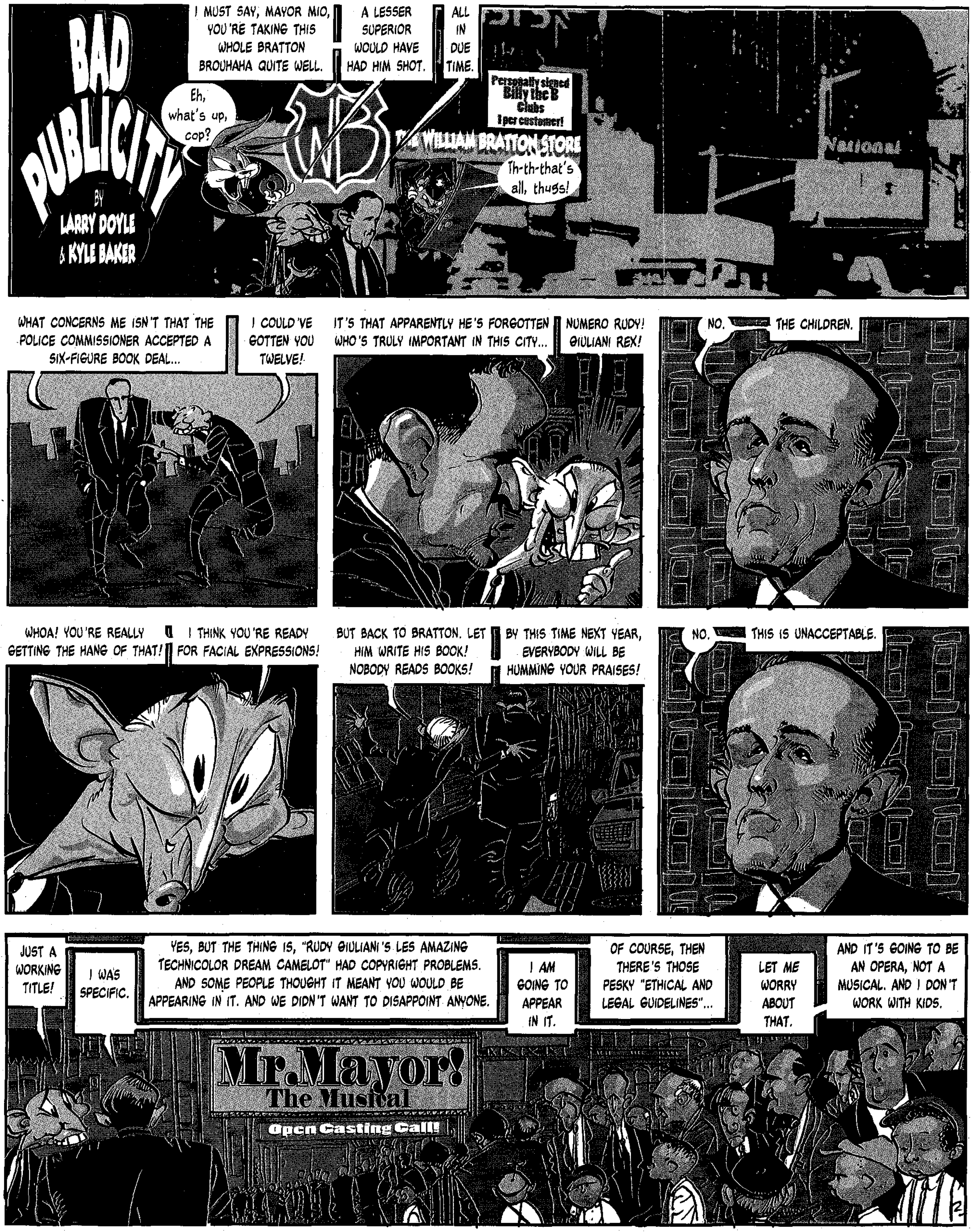
1 Caressed clumsily
2 Open-mouthed
3 Basketball coach Pat
4 To —— (exactly)
5 Lose consciousness
6 Greek vowel
7 Knockout count
8 Some U.S. medals
9 Galba's successor
10 River of Venezuela
11 Certain runner
12 Make do, barely
13 IOU, e.g.
14 Words after 60-Down
15 Prima donna
16 Egress
17 Power particle
18 Orpheus's instrument
21 Bounty-hunter's payoff
24 Govt. lawyers
25 Great expectations
32 Rush-order abbr.
33 Hawaii before statehood
35 Metropolitan Museum ——
37 Tea: Fr.
38 Engrossed
39 Loch of song
40 Popeye's yes
42 She played Belle in "GWTW"
43 Newspaper goofs
44 "—— of all right!"
45 Tableware item
46 Fifth Avenue store
47 ——-frutti
48 Afternoon TV star
49 Immigration allotment
50 In a neat manner
51 Detach, in a way
58 Pep up
59 Bleacher's goal
60 Gertrude Stein flower
61 Loosen
63 Le Moko of "Algiers"
64 *Last word of the Bible*
65 War of the 1950s
66 Shrill cry
68 Unoccupied
69 —— Zee Bridge
70 —— Loa
71 Yemenite's neighbor
72 Sight a gun toward
76 Maui mementos
77 A King or a Ladd
78 "Green Mansions" heroine
79 Shleps
81 Stare stupidly
83 Him, in Hamburg
84 Cockney residence
85 Revue segment
88 Where lts. train
89 Beach-shoe feature
90 Throw in the towel
91 Pungent cleaning solution
92 Mythical one-horned horse
98 Let up
99 Ocean abbr.
100 Hackneyed
101 Kind of sanctum
102 Essentials
103 On in years
104 Nix, to Nanette
105 Ballerina's mini
106 Makes angry
108 New Mexico resort
110 Breslau's river
111 Round table titles
113 "Diary of —— Housewife"
115 Suffix for sculpt or script
116 Lyricist Harburg
117 Trail behind
118 Kin of golly



Solutions to last week's puzzles appear on page 174.

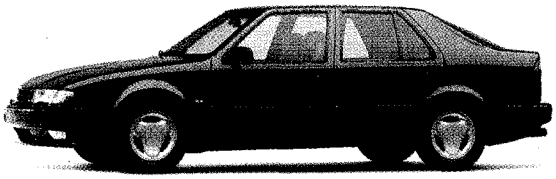
O Mayor *Mio*

Sandy knows the best way to a major pol's heart is to put him in show business.


BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
I MUST SAY, MAYOR MIO, YOU'RE TAKING THIS WHOLE BRATTON BROUHAHA QUITE WELL.
A LESSER SUPERIOR WOULD HAVE HAD HIM SHOT.
ALL IN DUE TIME.
Eh, what's up, cop?
Personally signed Billy the B Clubs 1 per customer!
THE WILLIAM BRATTON STORE
National
Th-th-that's all, thugs!
WHAT CONCERNS ME ISN'T THAT THE POLICE COMMISSIONER ACCEPTED A SIX-FIGURE BOOK DEAL...
I COULD'VE GOTTEN YOU TWELVE!
IT'S THAT APPARENTLY HE'S FORGOTTEN WHO'S TRULY IMPORTANT IN THIS CITY...
NUMERO RUDY! GIULIANI REX!
NO.
THE CHILDREN.
WHOA! YOU'RE REALLY GETTING THE HANG OF THAT!
I THINK YOU'RE READY FOR FACIAL EXPRESSIONS!
BUT BACK TO BRATTON. LET HIM WRITE HIS BOOK! NOBODY READS BOOKS!
BY THIS TIME NEXT YEAR, EVERYBODY WILL BE HUMMING YOUR PRAISES!
NO.
THIS IS UNACCEPTABLE.
JUST A WORKING TITLE!
I WAS SPECIFIC.
YES, BUT THE THING IS, "RUDY GIULIANI'S LES AMAZING TECHNICOLOR DREAM CAMELOT" HAD COPYRIGHT PROBLEMS. AND SOME PEOPLE THOUGHT IT MEANT YOU WOULD BE APPEARING IN IT. AND WE DIDN'T WANT TO DISAPPOINT ANYONE.
I AM GOING TO APPEAR IN IT.
OF COURSE, THEN THERE'S THOSE PESKY "ETHICAL AND LEGAL GUIDELINES"...
LET ME WORRY ABOUT THAT.
AND IT'S GOING TO BE AN OPERA, NOT A MUSICAL. AND I DON'T WORK WITH KIDS.
Mr. Mayor! The Musical
Open Casting Call!

Will your heart pound any less because it's safe? Will your goose bumps care that it's practical?

Find your own road.™



9000 CS Turbo

Will that giddy feeling deep in your stomach diminish because the 9000 is ranked the safest car in production?* Will your exhilaration be dampened by its turbo's outstanding fuel efficiency? Will the almost guilty pleasure of driving it be compromised by the large interior and 56 cubic feet of cargo space? We don't think so. Experience turbo rush in the Saab 9000 CS.

SAAB

*Insurance Institute for Highway Safety, 1995, based on passenger vehicle death rates in USA. ©1996 SAAB CARS USA, INC.

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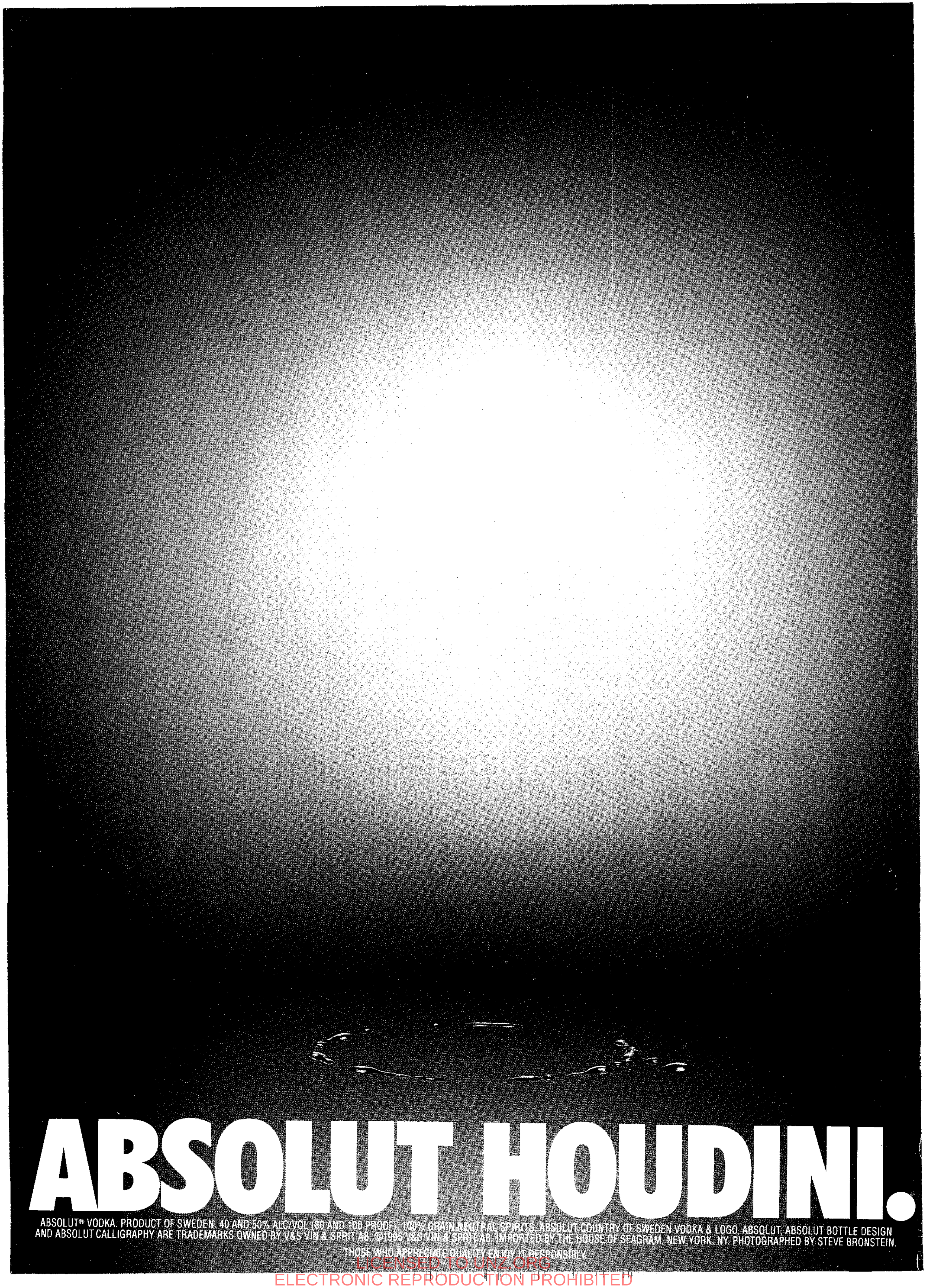

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